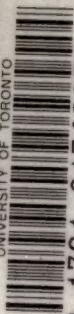


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GREEK & ROMAN PORTRAITS

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GREEK AND ROMAN PORTRAITS

Portraiture is very commonly looked upon as a branch of art in which the first essential for the artist is the power of careful transcription from nature, combined with a resolute suppression of individual expression.

Such a restricted conception might pass as the last word of wisdom for the maker of wax-work figures¹. But as a work of art, a portrait must be much more than a faithful rendering of nature. True, all portraiture implies a certain circumscription and specialisation of the world of representative effort; but it allows, nevertheless, great creative manifestations of artistic genius. For the highest demand we can make upon a portrait, the demand to be brought into the personal and spiritual atmosphere of a man or woman, can only be gratified by the artist capable of translating physical phenomena into the terms of a spiritual picture of character. He lifts the veil of nature by clarifying and simplifying the unrelated accidents of outward appearance, and making them into factors which contribute to the effect of his conception. This transmuting faculty must not, of course, be looked upon as an immutable and equable power. It varies according to the physical characteristics of the person represented, and the temperament of the artist. There are heads, the monumental structure of which seems to have forestalled the artist's labours in all essentials. As we are unable to verify this assertion by means of antique examples, I may instance the heads of Bismarck and of Beethoven. In other cases, however, where the expressive values are less evident and superficial, a wide field lies open to the artist's creative energies. The prosaic, uninspired realist will seize relentlessly upon the dry external form; but the truly great artist will always be able to win a definite subjective effect from objective truth. His work is not falsification; what he does is to clarify and enhance actual forms. Good examples of both methods have come down to us from antiquity; of the one, in the portrait of Plato; of the other, in the head of Alexander from Pergamon.

There are also abnormal artist-natures of a truly Titanic individuality, in whom the world of the imagination craves with passionate intensity for

ideal expression, and who will not recognise the right of individual forms to limit their originality. Thus anything in the nature of portraiture is repellent to them; they would think it a desecration to apply their powers to the accidents of Nature. This explains why Michelangelo never executed a portrait. Artistic giants of this kind can only find delight in ideal portraits, works in which the artist, unfettered by a model, applies the physical elements of expression in absolute freedom of spirit to the construction of a particular type of character. In this fashion the figures of a remote and legendary past rise from the dead in a form that has no demonstrable relation to reality. It was in this manner that Michelangelo created his Brutus: Velazquez' Moenippos and Aesop are to be understood in the same sense; and it was thus that the most masterly of the ideal portraits of antiquity, that of the aged Homer, was evolved.

The foregoing brief indications of the nature of portrait-art furnish an important basis for our further investigations. Portraits claim our interest not only as iconographic documents, but also as contributions to the history of artistic perception. This may be said with special significance of that richly endowed period of Greek art, which has bequeathed to us splendid achievements in portraiture, as in all other domains.

"A perfect work of art is a work of the human intellect, and as such, also a work of nature. The true connoisseur sees in the work of art not only the truth of the imitation, but also the merits of the things selected, the intelligence with which they are juxtaposed, the transcendent element in the artistic microcosm. He feels that to enjoy the work aright, he must rise to the level of the artist, he feels that he must withdraw his mind from the distractions of his daily life, that he must live with the work of art, must look at it repeatedly, and create a higher life for himself by its means"*.

These immortal words of Goethe's will be a fitting accompaniment to our study of antique portraiture.

* Über Wahrheit und Wahrscheinlichkeit der Kunstwerke. Goethe's Werke.

II

There is a widespread, though mistaken idea, that antique portraiture was first fully developed by the Romans. Those who hold this opinion forget that Greek art had already shown its unrivalled powers, not only in the creation of majestic statues of the gods, but in the representation of man, and that the splendid character-studies it has bequeathed to us rank artistically with the finest portraits of all ages.

Exclusive interest in the person represented has long been a bar to the right appreciation of the portrait as a work of art. It is only of late years that the many nameless portraits of the ancients have gradually won due recognition as manifestations of a brilliant artistic capacity.

Greek iconography, favoured by fortunate accidents, may boast many brilliant results; but methodical examination of style, the study based upon a severe critical comparison of forms, which seeks to evolve from an apparently uniform series of works of art the history of a great variety of artistic individualities, has hardly made a full conquest of this domain as yet. Iconography, moreover, may estimate portraiture solely in relation to its own special purposes. But portraits, when examined in relation to the history of style, and made comprehensible by their connection with other forms of art, take their place as logical manifestations in the general course of art-development.

Enquiries into the history of style are, of course, hampered by the undeniable fact that in portraits, the artist's creative power is limited to a particular individual physiognomy. A keen and practised eye is required to distinguish between the stylistic relation due to historical evolution, and purely accidental physical resemblance. Such scrutiny demands above all things a close attention to those details of treatment, in which the artist's personal handwriting is most clearly recognisable.

In the domain of Greek portraiture the student has to contend with the lamentable incompleteness of textual and monumental records in addition to the difficulties I have noted. The most important masterpieces of painting have vanished, leaving no trace behind them; the mummy-portraits discovered in Egypt are the only relics from which we may deduce an approximate idea of Greek portrait-painting. We are more fortunate in the

matter of plastic art. Very few of the magnificent originals have survived, it is true, but, thanks to the literary and artistic culture of the Romans, much has been preserved by means of copies. In most cases, comparative study of style can only be undertaken with the help of criticism applied to copies and replicas. The special property of the creative artist, the original conception of his work, is sometimes very difficult to trace, and to free from disturbing alien elements, among a series of strongly divergent repetitions. The two questions of the stylistic faithfulness and reliability of the work, and its intrinsic merit, must always be considered separately in the process. Many works originally simple and severe have undergone a kind of modernisation, a realistic transformation, in the hands of clever copyists. The two heads of the Lysias are striking examples of the lengths to which this was sometimes carried. On the other hand, certain archaisms are clearly due to the copyists, as may be noted in several of the heads from the Villa of the Pisos. When portraits of the same person differ very strikingly in conception, we are sometimes inclined to accept the suggestion that there were several originals, and so avoid too severe an imputation upon the copyist's conscience. But if we would see what wide divergencies may arise in the representation of the same person through differences of artistic conception, we shall easily find parallels for antique examples in modern portraiture; we need only compare the various portraits of Goethe.

Naturally, historical facts vouched for by extrinsic indications are of the highest value to the student of the history of style. They are the pillars on which the whole structure rests. Among these we may reckon as of the first importance the evidence of inscriptions giving information about the person represented or the artist, and the circumstances of discovery, if these throw a light on dates; next, the iconographic indications, in the case of contemporary renderings of persons famous in history. Differences in the arrangement of the hair and beard are often very instructive, especially for the Roman period. Again, the variations in the architectonic bases (terms, busts)² as well as in technical treatment, must not be overlooked.

Finally, coins and gems must be passed in review, those priceless pearls of the minor arts of antiquity, which are of fundamental importance,

not only as iconographic and historical aids, but as sources of the deepest and purest artistic enjoyment. The greatness of Greek art is nowhere more triumphantly demonstrated than in the exquisite portrait-heads on coins and gems of the Hellenistic period. No other age can show anything at all approaching to these in value.

III

Various forms were adopted for portraiture in Greek art. The simplest and most natural of all was the portrait-statue, a representation of the whole human figure, furnished with all the tokens of individuality. This was also the most usual form. As many of the bases still in existence show, places of public assembly and rejoicing were richly adorned with portrait-statues, especially in the Hellenistic period. These were not set up in the bombastic manner of to-day, but stood on plain, low pedestals.

Very soon the desire awoke to treat the human head apart from the body. This led to a splendid architectonic form, the term. This plastic form, originally confined to representations of the god Hermes, was gradually detached from its religious significance, and applied to the rendering of humanity. The human head is set as the magnificent crown of a pillar-like shaft, quiet and reposeful in structure. By its architectonic treatment, the term cast off the cramping spiritual bonds of portraiture, brought about a relation with its surroundings, and gave the work a marked decorative character. It may therefore be appropriately used not only in relation to architecture, but as a decorative factor in landscape. The halls of terms in Athens offered the most imposing examples of the former use. The introduction of terms as decorative elements in landscape in antiquity is vouched for by the wall-paintings at Pompeii (the House of M. Lucretius Fronto)³ and by the great find of terms at Welschbillig in the Eifel, once the garden-decoration of a Roman villa (now in the Museum of Treves)¹. In both cases the terms formed the balustrade of a piece of ornamental water.

The third form of portraiture, the bust, arose probably at the beginning of the Hellenistic period from the practical desire to make the heavy, cumbersome term more portable. To this end, the shaft was merely shortened. Even at a later period, as the term-like character of the form gradually died out, the Greek bust remained architectonic,

and never took on that unpleasant, realistic aspect of a fragment of the human body, which became usual after its further development among the Romans.

IV

Portraiture is not a primitive form of art. In its earliest stages, artistic representation avoids everything individual. Artistic activity always begins with abstractions. The first essays in the portrayal of human beings are consequently rather abstractions than imitations. They have only a typical significance.

The interest in individuals awakes in more advanced periods. Its first condition is a refinement of culture, which entails variety of facial expression; not only do differences of class become marked, but man and woman are made more dissimilar. The individual becomes more and more pronounced in the community. The interest in personality then comes into play. The mighty impetus carries everything away with it, philosophy as well as art and letters.

After what we have said, we need not wonder that archaic Greek art produced no portraits. Men were only conceived in typical forms. The characterisation of individuals was confined to the most striking superficial traits, such as the fashion of the hair and beard. Even in the differentiation of gods and men, this art did not get beyond the first stages. Men were distinguished from gods only by their short hair. In the charming statues of young girls of the best archaic period, the votress is only to be identified by the inscription. In artistic presentment, the part played by natural phenomena is confined to the most general indications.

It is important to note, that the first impulse towards portraiture among the Greeks was the outcome, not of religious fervour, as among the Egyptians and Romans, but of the homage paid to splendid human achievement, to physical and intellectual fitness. Pliny, as is well known, records that the athletes who had been thrice victorious at Olympia, were permitted, as a high distinction, to set up their statues in the temple. This rule, as we learn from the epigram on the base of the Xenobrotos⁶, did not apply to the victors in chariot and horse races. The statues of victors in the temples cannot be looked upon primarily as votive images; they were rather factors in the glorification of the individual. Private votive statues

erected in special circumstances were usual as early as the fifth century B. C. The erection of hono-
rific statues authorised by the state began in the
fourth century; they occur most frequently in the
Hellenistic period. Statues of deified princes were
raised high on lofty pillars, to the end "*tolli supra
ceteros mortales*" (Pliny).

Greek art of the fifth century before Christ
produced no portraits, strictly speaking. The yearn-
ing for beauty and harmony which determined
the whole outlook of the men of this period, in-
stinctively repressed all those characteristic fea-
tures which threatened to break through the frame-
work of typical representation. How little Greek
art of the time of the Persian Wars was concerned
to keep a firm grasp on personal character may
be seen in the various replicas of the head of a
bearded General (Pl. 1b) which have come down
to us. The helmet is the one factor which denotes
the martial hero; the crooked mouth appears to
be the only personal characteristic. In the so-
called head of Pherekydes at Madrid, again, the
artist confines himself to a schematic illustration
of the proportions which govern the face.

It is much to be regretted that we possess no
authenticated portrait by Myron, the pre-eminent
master of characterisation. To bridge this gap in
our series of examples, we may call attention to
two portraits rightly attributed to Myron's sphere
of influence: the head of a General in the Munich
Glyptothek (Pl. 1a) and a bearded portrait-head
in the Villa Albani (Pl. 2). The General at Munich
is a consciously elegant, aristocratic person; the
Albani head, on the other hand, to which great in-
dividuality is given by the very large, thin-lipped
mouth, suggests a somewhat brutal, athletic per-
sonality.

In all these examples we can trace only isolated
individual notes, which merge almost imperceptibly
into the organic type (Pl. 3a and 3b belong to
the same category). Decisions as to whether the
work in question was really meant for a portrait,
are merely matters of opinion. ~~It is not~~ until we
come to the portrait of Perikles (Pl. 4a, 4b), that
we have an authenticated work to deal with; here
the representation of a famous historic personality
is vouched for by an inscription, and even the ar-
tist may be identified. This head of Perikles, which
has been preserved in four replicas, was probably
derived from the brazen statue by Kresilas, which
was set up on the Akropolis of Athens as a private
votive statue. It was this work which, as Pliny

tells us, showed the world in how masterly a fa-
shion the artist could "make noble men still no-
bler". The slight inclination of the patrician head in
the original is only revealed to us in the unbroken
term in London (Pl. 4a); this replica is also the
one which shows us most of the spiritual character
of the sitter, though in some somewhat fluid, emas-
culated forms. The iron severity of the indivi-
dual traits in the original are best seen, however,
in the Vatican example. Kresilas had shown the
great statesman with the insignia of military com-
mand, a helmet on his head. The face, enframed
in a carefully trimmed short beard, reveals an
essentially wise, harmonious nature, the superiority
of which is deeply rooted in a confident self-
control, and a consciously dignified attitude to-
wards others; the rather full, slightly parted lips
indicate the orator. Even the Perikles portrait,
however, cannot be accepted as a faithful likeness.
The desire for the typically beautiful triumphed
over the desire to render character. Everything
accidental and inharmonious has been banished
from the features. What remains is hardly more
than the quintessence of the noble, highly cultured
being. The somewhat younger head of a general,
formerly wrongly described as Themistokles (Pl. 5)
is also merely a crystallisation of the Attic ideal
of beauty. The severe treatment of the beard is
still governed by the artistic convention of the
fifth century.

If the person represented in the above examples
is always portrayed in the prime of life with a
luxuriant growth of hair, this is due, not to acci-
dent, but to artistic intention. Even the great lyric
poet Anakreon, who was for the Greeks the typical
"old man who cannot give up love and wine"
was not represented with any hint of senile decay,
but in the full enjoyment of manly strength and
beauty (Pl. 6a). He stands, playing the lyre, be-
fore us, his head inclined, as if intoxicated with the
melody. There is nothing specially characteristic
in the face (Pl. 6b). The original of this statue
was executed about 440 B. C. and is probably
identical with the votive statue of Anakreon erected
by Xantippos, which, as Pausanias records, was on
the Akropolis.

Although the portrait of Anakreon may, at most,
be said to bear some relation to his actual appea-
rance due to lingering tradition, the head of
Homer (also identified with Epimenides) preserved
in several copies (Pl. 8 and 9a), lacks any basis
of reality. The poet is represented as a dignified

man with a long flowing beard. The art of that period was not as yet capable of rendering blindness pathologically; failure of sight is suggested by closed eyes, a device which, as is well known, was adopted by Raphael in a later age in his frescoes in the Vatican. The period of the Homer-portrait must, no doubt, be determined by the archaically simple treatment of the beard in the Munich (Pl. 8) and in the Barracco examples⁶. The richer detail of the Vatican replica (Pl. 9a) is due to the interpretation of the copyist. If we grant this, we cannot date the Homer head much later than the middle of the fifth century. In it we have the first timid essay in those idealistic portraits, which occur with such frequency and brilliance later on. Freely created and individually conceived, they faithfully reflect the phase of art-development of the moment in their characteristic insistence on individual details of form. The conception of the head of Homer is thoroughly typical of the period assigned to it above; the personal element is almost entirely excluded from it.

There is something grandiose and stirring in the contemplation of the struggle by which in Greek sculpture, realism, confronted with powers of conception long nurtured on the highest physical ideals, had to conquer every step it made in the new domain.

The century of Perikles, intoxicated with beauty, made such lofty demands, ethical and physical, on mankind, that plain truth could only find its way by side-doors, as it were, into the domain of portrait-art. The representation of half-animal beings such as Satyrs, Silenuses and Centaurs, the modelling of theatrical masks, and the portrayal of barbaric alien races gave artists opportunities for exploiting the ugly element in nature in their works. The sway of elemental passions, which would have been held despicable and degrading in renderings of noble Athenians, might legitimately distort the features of a Silenus or a Centaur. Such works furnished an excellent preparation for the execution of those brilliant studies of humanity of the later period, in which even unlovely forms were accepted as factors in the expression of individuality. The uplifted brows and disordered hair, which give such marked character to the heads of Silenus and Centaur, are turned to admirable account in the later portraits.

The awakening of interest in character was

hastened by the mighty current of Ionic art-activity, which, in contrast to the formalistic tendencies of Doric art, had made the lively realisation of individual details its chief aim. But the crude realism of the Ionians could only serve the purposes of the Attic artist, when reduced to purer and more refined elements. Two examples of Attic and Ionic portrait-art on carved gems will show this more clearly than many words could do. The Ionic work impresses us as hard and ill-balanced, owing to its insistence on details; the work of Dexamenos, a glyptic masterpiece, is all harmonious beauty and repose, in spite of a profusion of realistic traits. The Dexamenos gem (ill. 1.) is the most vital and truthful portrait we possess of a noble Athenian of the fifth century B. C. (executed about 430—420).



Ill. 1.

Head of a bearded Man.
Gem with the signature of the
Sculptor Dexamenos.

This modification of artistic conception, this emergence of the individual, is not confined to the minor arts. We are confronted by a far-reaching revolutionary movement, which was convulsing the thoughts and emotions of mankind; its grandest literary representative was Euripides, the greatest of the Attic poets.

Plastic art found its Euripides in Demetrios of Alopeke, whom the texts call the first true portraitist. He bears the same relation to Kresilas as does Euripides to Sophokles. Aristoteles' remark,

that Sophokles represents men as they should be, and Euripides as they are, may also be applied to the two sculptors; to these again we may find parallels in painting, Polygnotos and Dionysios: the first is praised for the nobility of his figures, the second for the truth of his presentment.

We know not how far the great painting of Polygnotos and Mikon in the middle of the fifth century had advanced in the rendering of individuality, but we must certainly not fall into the error of imagining all their figures as models of beauty. A certain light is thrown upon this point by a painted lecythus at New York, with a startlingly realistic portrait of a bearded warrior⁷. The haggard face with the furrowed forehead, the knitted eyebrows, the neglected masses of streaming hair, the ugly aquiline nose, seem more suggestive of a professor, harassed by petty scepticisms, than of a martial hero.

The activity of Demetrios lasted from the time of the Peloponnesian War to the first decades of the fourth century B. C. He devoted himself

chiefly to portraiture, and was considered an uncompromising realist by his contemporaries. Pliny characterises his art by the remark that "likeness was more to him than beauty". Demetrios represented the Corinthian General Pelichos "after the very semblance of the man himself", with a protuberant paunch, a ragged, wind-tossed beard, and a bald head. Nor did his artistic sensibilities shrink from the withered forms of old age, as was proved by his portrait of Lysimache, priestess of Athene for sixty-four years.

The fact that no authenticated work by Demetrios has survived is one of the most regrettable in art-history. Research has, it is true, occasionally claimed to have found traces of this important artistic personality in antique monuments, but all such hypotheses have been purely conjectural, and form but a dubious compensation for our loss. One thing seems certain, and that is, that the assertions of the ancient writers as to the relentless realism of Demetrios were greatly exaggerated. No one can overstep the limits of his times. Even the works of Demetrios were governed by the severe stylistic forms of the great period. Had he been an incorrigible innovator, Demetrios could hardly have escaped the gibes and ridicule of Attic comedy, seeing that his congenial contemporary, Euripides, was the target for the most violent attacks. The later rhetoricians would have drawn freely from this convenient well-spring of wit.

The attribution of the portrait of Euripides of c. 400 B. C. (Pl. 10) to Demetrios, and the further suggestion that a severe old female head in the British Museum⁸, is a reproduction of the head of the master's Lysimache deserve careful examination. Not long ago we were confronted with an amazingly realistic rendering of an old woman in the Boston panel of the so-called Ludovisi Throne (C. 460 B. C.)⁹. The statue from which, as a relief at Constantinople shows, all the surviving replicas of the Euripides portrait¹⁰ are derived, represented the poet seated. In the Euripides head we have a portrait in which the subtlest sense of facial expression is combined with an admirable concentration upon essentials. The features of the lean, bearded face with the thin, finely chiselled nose express a lofty seriousness and a mild nobility. The details are not realistic, but severely conventional; their power lies not in a slavish dependence on nature, but in their firmly interwoven mutual relations; there is nothing

momentary or accidental in this work. The mighty skull curves backwards like some majestic cupola, all-enclosing and all-embracing; a few locks stray over the forehead in front, and on either side of the face the hair falls in luxuriant abundance, concealing the ears, and forming a most effective frame, which gives a certain monumental character to the head. The deep-set eyes are downcast. He who looks at the Naples head critically, feels himself in the presence of a strongly marked personality; but he is also conscious that the individual forms have undergone a typical elevation and purification. This Euripides is a lofty representative of humanity, not the man "with the peevish countenance, who could not be merry even over his wine." Another portrait, executed some ten years later (Pl. 89) emphasises this morose tendency in the whole expression of the face; we shall return to this presently.

Other works of the same period as the earlier Euripides portrait are: a bearded head at Berlin (Pl. 12b) of a gentle, philosophical cast; the term of Archidamos II. at Naples (Pl. 11) and a portrait of a General (Pl. 12a) of which there are several replicas. The fact that all these works are inferior to the Euripides in intensity and spiritual depth of expression is to be accounted for by the physical and psychical difference of the persons represented. And yet, notwithstanding this marked divergence in the personality, we are conscious of some echo of the melancholy mood of the Euripides in the Archidamos. The minute, archaistic treatment of the hair in this example is merely a copyist's mannerism. The Pelichos of Demetrios was hardly more progressive and naturalistic in execution than the portrait of the General above-mentioned.

Nor did the Greek art of this period shrink from the representation of old age, as we know both from the sculptures that have come down to us, and the evidence of ancient writers. But it entered upon the task with a cultured restraint in the treatment of realistic elements. The beautiful head of a bearded old man at Naples (Pl. 13a) still maintains the lofty style of the Euripides portrait; old age is indicated only by a few reticent, external touches, such as the furrowed forehead and some slight wrinkles at the corners of the eyes. The impression of approaching spiritual and bodily exhaustion, of which we are so sharply conscious before this portrait, is conveyed chiefly by the contrast between the weary eyes in the penumbra, with their heavy downcast lids, and the luxuriant

curly hair. The psychical effect of this contrast is turned to masterly account.

Beside this image of benevolent age the majestic and vital forms of the so-called head of Aischylos (Pl. 14) take on an additional moral and intellectual power. The frowning brows, enframed by the high bald forehead and the severely conventional mass of the beard, give an unusually marked individuality and spiritual significance to the expression. This magnificent example cannot be much earlier in date than 400 B. C.

Two other important portraits authenticated by inscriptions have come down to us in the double term of Herodotos and Thukydides (Pl. 15). The Herodotos (Pl. 16) has no pretensions to physiognomical accuracy, it was executed after the death of the historian. Nevertheless, it suggests very happily the uncritical and imaginative chronicler, whose immortality has been ensured by these very attributes. The language spoken by the Thukydides is very different (Pl. 17). Here the features were chiselled from the life. The lofty, furrowed forehead and searching eyes suggest rigorous intellectual labours, and are in perfect harmony with the personality of the great pragmatic historian. A comparison of this Thukydides with the Dexamenos portrait is extremely instructive, especially in relation to the kindred treatment of the forehead. It is not known so far whether the originals were statues of the two historians, or terms only.

The bearded portrait-head (Pl. 18a) often erroneously described as Sophokles, is no intimate conception, evolved from the soul of the artist, but rather an objective study, governed by formalistic principles. The marble replica has preserved the character of the bronze original very faithfully. The close stylistic relation between this head (especially in the peculiar treatment of the hair) and a well-known Zeus-Ammon of the fifth century¹¹ justifies the assumption that this type of a more mature and patrician male beauty was the work of the famous sculptor Kalamis.

At the close of the fifth century B. C. Greek art, as we have seen, made vigorous efforts to pass on from the typically beautiful to the individually characteristic. This involved a triumphant conquest of natural form, and a totally new appreciation of the irregular, the momentary, and the ugly in human physiognomy. The importance of these newly discovered values, and their uses in the differentiation of facial expression and spiritual character were recognised more and more fully. Harmonious beauty and proportion were no longer accepted as the highest ideal. "The sculptor must express the activity of the soul in his forms." Such was the æsthetic demand formulated by Sokrates.

It is interesting to see how brilliantly Greek art responded to the demand, even under the greatest physiognomical difficulties, as in the execution of the portraits of Sokrates. "The grotesquely ugly and yet fascinating countenance of the philosopher became a problem for artists, the problem of significant ugliness, and also of beauty without beautiful forms" (Wilamowitz). The rugged Silenus-mask with the blunt nose concealed a pure and noble soul, which proclaimed virtue as the highest good of knowledge to an astonished world. It is therefore not surprising that the interesting artistic and physiognomical problem of the head of Sokrates should have occupied



Ill. 2.
Small Bronze Head of Sokrates.
Munich, Glyptothek.

Greek art for several centuries. No less than three types have come down to us, which also represent three different stages of art-development. The first type, best represented by the Naples bust (Pl. 19) and the small bronze at Munich (ill. 2) is a sober, naturalistic portrait of the fifth century which renders admirably the most striking elements of the outward man and is content to forego the deeper, more intense vitality of the spirit. The face here has a certain coarse, boorish cast. The treatment of the beard recalls that of the head of Homer in the Vatican. In the course of the fourth century the prosaic naturalism of this head was transmuted by the

hand of a great artist into lofty significance. In this second portrait-type (Pl. 20) the ugly forms acquire an unsuspected wealth of expressive power; the spectator feels himself to be in the presence of a highly gifted, gentle and benevolent being, whose intelligent eyes and large mouth with its parted lips suggest an agreeable loquacity. We would fain ascribe this masterly creation to the genius of Lysippos; literature credits him with the execution of a statue of Sokrates; and our example is stylistically akin to his works. The treatment of the beard and hair is a strong point in support of the hypothesis. Later, the Silenus-head of Sokrates underwent a final free transformation bearing all the accents of the Hellenistic period. It is represented by a head in the Villa Albani (Pl. 21). Here the artist, careless of likeness, was concerned above all to render his conception of the *dæmonic* energy and enthusiastic fervour of the martyred philosopher, with all the realistic resources of a fully matured art. This tendency removes the Albani head from the domain of reality into that of ideal portraiture.

The fourth century, though its methods were simpler and more modest, is the period of splendid fruition in Greek portraiture. Both in literary texts and in the extant sculpture of this period, it fills a larger place.

We find in the ancient writers frequent allusions to Kleon, Kolothos, Apelles, and Kallikles, who produced male figures clad in the himation (philosophos), but the texts deal more exhaustively with Silanion, in whose life-work portraiture was the chief element. We read of statues of the poetesses Sappho and Korinna by him. These were not, it may be supposed, portraits in the literal sense; the fourth century B. C. showed but little interest in feminine personality. In his statue of Apollodoros (*insanus*), Silanion, as Pliny tells us in an epigrammatic phrase, fashioned, not a man of brass but fury itself (*nec hominem ex aere fecit sed iracundiam*). A Plato by this artist was placed in the Academy of Athens as a votive offering to the Muses of Mithridates. If all the extant heads which are to be identified as portraits of Plato (427–347) (Pl. 22, 23) with the help of the poor, but fully authenticated term at Berlin are derived from this production of Silanion's, we have good reason not to rate this master's artistic gifts very highly. He reveals himself to us as a prosaic realist, for whom the portrait-form was contained in the actual form without any remainder, and who

was frankly indifferent to the spiritual significance of his work. It seems almost a sacrilege at first to identify the great Athenian thinker with this empty, inexpressive head. The bust is a dry transcript of nature, not a character-portrait in the higher sense, and this is especially to be regretted in the case of an intellectual hero like Plato. The style still retains a severity of form which proclaims it a work of the first half of the fourth century.

This was the period when sepulchral sculpture also forsook the typical for the personal rendering; it is only the female figures of this genre which remain faithful to the ideal of universal beauty. The head of the bearded warrior in the sepulchral stela of Prokles and Prokleides (Pl. 24) is full of individual detail, though it betrays the same soulless, uninspired conception as the Plato.

The portrait of the orator and jurist Lysias (d. about 380 B. C.) (Pl. 25, 26) must be included in the same category. Two reproductions of this have come down to us, a comparison of which will throw a good deal of light on the methods of the antique copyists. The example in the Capitoline Museum (Pl. 25) gives us a trustworthy idea of the sober conception and stylistic simplification of the original; the Naples replica is distinguished by the effective, naturalistic interpretation of the facial forms. The expression becomes somewhat petty in the process; but it is nevertheless highly suggestive of the temperament of an advocate nourished on sophisms, for whom questions of conscience have ceased to exist. In its treatment the somewhat brutal bearded head of the Palazzo dei Conservatori (Pl. 27a) is closely akin to the Capitoline Lysias, whereas the likeness is purely physiognomical between this and the bearded Greek of the Capitol (Pl. 27b), which must be referred to a considerably later period (the end of the fourth century). A study of these portrait heads shows us convincingly how fully, even at this period, the Greek artist had mastered the means at his disposal. Note, for instance, how the forms of the eyes and eyebrows are invariably turned to account as integral elements of characterisation. In the head of Lysias, the almost straight pent-house brows, overshadowing the long, narrow eyes, give an expression of earnestness, intelligence, and power, while in the head of the Palazzo dei Conservatori, the widely opened eyes with their fleshy, arched brows betray a lack of intellectual depth, and a more athletic temperament, to which the swollen ears also seem to bear witness.

In contrast to these heads, in which the rendering of the hair is still conventional, the ragged, unkempt hair of the Antisthenes (c. 440 to 370 B. C.) (Pl. 28) is more truthful, in its loose, soft treatment, and plays an important part in the portrait. Its capricious forms emphasise the dissonance of the facial modelling throughout, as do also the furrowed forehead and the strongly arched eyebrows. It is only in the mass of the beard that the artist offers the eye a quiet, uniform surface, obviously in order not to weaken the effect of the upper part of the face. The slight, sudden turn of the head accentuates the passionate excitement expressed in the features. The characterisation of this portrait is peculiarly searching; the subtle wisdom and the tenacious will-power of the Cynic philosopher, who throughout his life lacked the secure basis of moral greatness, are excellently suggested. Another replica of the head (Pl. 30a) (Vatican, Gall. Geografica) is probably closer to the original in its metallic sharpness, but it exaggerates the satyr-cast of the features.

Nobler and purer qualities, both moral and intellectual are reflected in the bearded portrait-head of an unknown Greek in the Villa Albani (Pl. 32). A peaceful architectonic feeling informs the whole structure of the head. The loose locks, curling up gracefully at the ends, enclose the forehead in a gentle triangle, and together with the flowing mass of the beard, bring the contour of the face into a deltoid form. Such an arrangement of the facial framework in a geometrical form easily grasped by the eye, is by no means an unimportant factor in spiritual characterisation; it produces a psychic harmony, an intelligent distinction of expression, irresistibly fascinating to the spectator. There is something of the Greek ethical ideal, of the *καλοκαγαθός* in the features, on which the severest intellectual labour has left no disfiguring traces. A trifle will best show with how much thought and subtlety the Greek art of that period individualised each separate detail: the lips of the crabbed Antisthenes are entirely concealed by the ragged beard, those of the patrician Athenian of the Villa Albani, on the other hand, with their elegant, placid lines, are modelled in distinctive relief.

Greek art essayed in particular to deal with the physiognomical problem which arises from the conflict between the strenuous, steadfast human intellect and an erratic meteoric natural talent. It treated the theme in many variations; some are

heads in which a crafty wisdom and jovial humour, the germs of an unbridled Silenus-like temperament, are masked by a kind of savage ugliness (Pl. 31); some are portraits (none earlier in date than the end of the fourth century), the lofty disdain and imperial dignity of which reveal all the tragic power of the exceptional human mind, disciplined by perpetual effort (Pl. 34). In other cases the conflict is less emphatically suggested (Pl. 29, 30b). The head of Sokrates in the Villa Albani (Pl. 21) appears as a compromise, in which the satyr ugliness of the face is raised to the sphere of the daemonic and martyr-like by the expression of painful and selfless intellectual labour. What plastic works exist of any other period, which may challenge comparison with these brilliant character-studies? The identity of the sitters is, unhappily, not to be established in the majority of cases, and even that of the artists will probably never be known; but these works would be an added glory even to the greatest names.

An original Greek work of the first rank dating from the first half of the fourth century has been preserved to us in the bronze head from Cyrene (Pl. 36), the portrait of an African full of proud health and vigour, without any trace of higher intellectual culture. In addition to the race-characteristics of the model, the artist has noted certain individual features in the outline of the profile, the modelling of the forehead, and the asymmetry of the eyes. The careful execution of the frizzly hair is admirable. The eyes were originally of a different, coloured substance, and no doubt contributed powerfully to the animated effect of the portrait.

The colossal statue (Pl. 37) known as Mausolos (d. about 352) also represents a non-Greek model. The long, backward streaming hair, and the rapt gaze characterise the barbarian very effectively, though more as a type than as an individual (Pl. 38). We may rest assured that the much-damaged head of the female figure (the so-called Artemisia) found with this Mausolos was not an actual portrait. Which of the several artists who worked at the Mausoleum executed these statues has not been discovered up to the present; hitherto, no indubitable traces of the activity of these sculptors in the field of portraiture have been pointed out. Yet one among them, Leochares, seems to have had a great reputation as a portraitist, and several portrait-statues are traditionally ascribed to him, among others represen-

tations of Alexander the Great and of the orator Isokrates (436—338 B. C.) (Pl. 41 a). Very probably the Isokrates-head of the Villa Albani, which is authenticated by an inscription, was derived from this work of Leochares. Unfortunately, however, the copy is so miserably bad, that it tells us almost nothing of the master's creative qualities. The texts mention only one statue by Bryaxis, that of Seleukos, and no portrait by Skopas is recorded. Praxiteles executed several works for the Athenian necropolis, among which there were probably some portraits. We possess at least one fascinating and beautiful bearded head (Pl. 46), whose grandeur of conception and depth of spiritual expression would justify its classification among works produced under the influence of the two great Attic masters. There are also various portrait-like figures among the persons represented on sepulchral stelae. We may instance above all the stela of Aristonantes (Pl. 47) and the bearded old man of the Ilissos monument¹². Just at this period, indeed, the growing interest in the individual began to invade memorial sculpture. Even female heads were portrayed with realistic traits, sometimes indeed with the evidences of advanced age¹³. But the sumptuary laws of Demetrios the Phalerean (c. 315 B. C.) brought the fruition of the art of the Keramaikos to a speedy end. A magnificent fragment in the Barracco Collection dates probably from the period just before Demetrios. It is a bearded portrait head (Pl. 49 a), which amazes the spectator by its searching treatment of the withered skin, and is very important as a chronological criterion.

The type of the draped male portrait-statue of the fourth century B. C. is by no means exhausted in the Mausolos. In the youth from Eretria (Pl. 51), we have an original Greek work, in which the corpulence of the body seems to have been an individual peculiarity; the head, with its languishing gaze, is quite general in character. Although the high base fixes the date of the statue as not earlier than the second century before Christ, the type proclaims its derivation from an earlier work unmistakably.

A strong theatrical tendency characterises the Lateran statue of Sophokles (496—406 B. C.) (Pl. 52). It is probably derived from one of the portrait-statues erected by Lykurgos in the theatre of Dionysos at Athens about 330 B. C. The attitude and the carefully arranged cast of the draperies, look as if they had been studied before a mirror.

The pose of the head too, is somewhat affected (Pl. 54). The aristocratic face of the accomplished man of the world lacks any deep personal content. The features are not yet darkened by pain and grief; a gentle earnestness and a joyous enthusiasm inform them. This is the youthful poet of the Ajax. The aged Sophokles, the creator of the Oedipos, has been preserved to us in another portrait-type (Pl. 97 a). In this the old face is marked with deep furrows, the eyes gaze out helplessly at the spectator, the lips are tired and flaccid; the man is a broken creature. What a contrast between this head and the term of Euripides from Rieti! (Pl. 89). In the one we have a feeble old man with an expression of pious, submissive resignation, in the other a morose, revolutionary spirit, who will not shrink from conflict with the gods themselves. Unfortunately we do not know how this brilliant characterisation was developed in the body of the statue belonging to the Rieti term. If we may assume that the gloomy, melancholy Euripides, and the youthful Sophokles of the Lateran once stood side by side at Lykurgos' command in the theatre of Dionysos at Athens, how impressive must the contrast have been, and how indelibly these statues must have stamped the images of the two great tragic poets on the minds of the Athenians! Involuntarily one recalls the words of the youthful Goethe: "It always seems to me that a man's person is the best text for all that can be felt or said about him."

In contrast to the theatrical Sophokles, the statue of Aischines (389—314) (Pl. 53) is marked by a simple, meditative tranquillity all the more admirable, inasmuch as the artist has made use of the same attitude, and the same motive in the draperies, the latter treated in the style associated with Praxiteles. It is difficult to reconstruct the features of the original Aischines from the very dissimilar replicas of the head (Pl. 55). The severity and simplicity of the Vatican term, which is authenticated by an inscription, are undoubtedly exaggerated. The full, plump face and the broad, but strikingly short skull, suggest the healthy, vigorous man, to whom nature has given a body as sound as his mind, and in whose spiritual structure reason reigns supreme. His strength did not lie in glowing enthusiasms and strenuous convictions.

These qualities were, however, possessed in a very high degree by his great political opponent, Demosthenes (384—322), whose statue, executed

by Polyeuktos, and erected in the market place of Athens in the year 280 B. C. has been identified with the standing figure in the Vatican, recently correctly restored in consequence of a fortunate discovery (Pl. 56 a, b). The problem of characterisation is very brilliantly solved in this work. Demosthenes stands with folded hands, and head slightly bowed, a pose which gives intensity to the expression of intellectual depth and efficiency. His nature is all passion and energy, but his body is weakly. The very attitude suggests a certain awkwardness and lack of physical elasticity. This man, we feel, had none of that instinctive confidence in facing his audience, which made his opponent Aischines so popular with the multitude. This Demosthenes, too, is a whole world apart from the theatrical elegance of the Lateran Sophokles. The contrast extends even to the cast of the mantle. How dramatic and calculated is the gesture in the one, how moving and psychologically suggestive in the other! The artist desired to show Demosthenes as the man poorly endowed by Nature, who had won all his advantages by painful endeavour.

*"Had but thine arm been as
mighty as was thy spirit,
Never had Hellas bowed to
the Macedonian Ares"*

said the epigram which the Athenians wrote under his portrait.

In the best replica of the head (Munich, Glyptothek) we recognise the sharpness of the original bronze very clearly. The beard is cut short, the expression is marked by gloomy intensity and concentrated energy. The peculiar crookedness of the mouth seems suggestive of the stammering which afflicted the orator in his youth. The restless, furrowed skin of the hollow face is represented with a masterly command of the material.

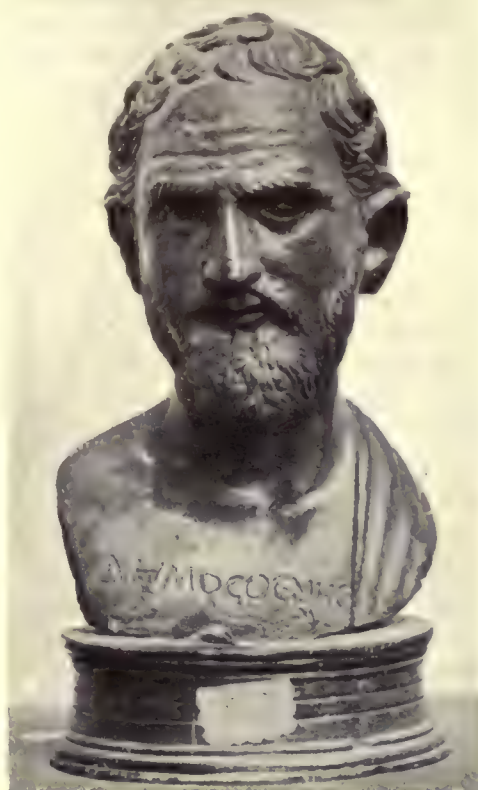
This extremely important innovation can only be explained by the appearance of a powerful artistic personality, the great Sikyonian Lysippos,

who was still at work in the second half of the fourth century B. C. in the time of Alexander the Great, and was in the closest relation to the King.

V

The immense advance made in portrait-art in the time of Alexander the Great was undoubtedly connected with the change in political conditions. Although the Athenian democracy was frankly anti-individualist, the individual now began to acquire

increased importance in every direction. The whole period was dominated by the lofty personality of the great king, whose heroic youthful beauty opened a new and fruitful field for portraiture. The prosaic, realistic tendency inaugurated by Silanion and developed to the uttermost in the school of Lysippos and in the works of Lysistratos, had now to give way before the triumph of the passionate, inspired ideal portrait. The central point of the numerous idealistic renderings was Alexander himself, with the whole charm of his characteristic, expressive face. The leonine quality of that face, the liquid gaze, the hair tossed up from the forehead, and the slight turn of the neck towards the left, were in themselves elements which provided the basis of a magnificent ideal portrait. It was not a very difficult task to work out the logical conditions of



Phot. Brogi

Ill. 3.
Small Bronze Bust of Demosthenes.
Naples, National Museum.

the relation of forms with typical strength and clarity in this head.

The general tendency to approximate to a type in the representations of Alexander is to be explained by the fact that the King, as we learn from ancient writers, allowed only three artists to portray him. These privileged persons were the sculptor Lysippos, the painter Apelles, and the gem-cutter Pyrgoteles; the numerous remaining artists had to dispense with study of the original. Many may have had a hasty sight of the king, but the artists on the outskirts of the kingdom

were obliged to rely upon the help of such insufficient models as coins and gems. In the portraits thus produced the typical characteristics tended to be emphasised more and more; it is therefore a difficult iconographical task, and so far, one which has not been satisfactorily concluded, to pick out the genuine, verifiable renderings of Alexander from the rich and increasing store of materials. It will be well not to define the limits of Alexandrine iconography too strictly, but to accept guidance from modern analogies. The portraits of Alexander demonstrate once again, how differently the same physiognomical problem is solved by different artists. The Alexander of a Lysippos, a Leochares, and a Euphranor may conceivably have varied as much as the Goethe of a Trippel, a Schadow, and a Rauch.

Unfortunately, no one has yet succeeded in identifying any one of the surviving works with portraits of Alexander described in ancient texts. But elements of the style of Lysippos are unmistakable in the magnificent head of Alexander from Pergamon (Pl. 59) and in the so-called Dressel head at Dresden (Pl. 60). With these we may now group the exquisite gold medals from Aboukir, of the time of Caracalla (Pl. 310, ill. 2, table of coins) a recent find, which proved to be the iconographical confirmation of the Pergamenian head, the identification of which with Alexander had often been disputed. The busts on the Aboukir medals are very probably imitations of the much-praised statue of Alexander with a spear by Lysippos; of the grandeur and animation of this we may gather some idea from several gems, and from the magnificent bronze statue in the National Museum, Rome (Pl. 82).

The Pergamon head of Alexander shows the great king no longer in his radiant youth, with all the fire of his passionate activity, but in his maturer age, his expression veiled by a weary, somewhat melancholy resignation. It was probably derived from another statue by Lysippos. The furrowed brow and the hair which falls on either side of the face, are masterly devices by which the expression of the deep-set, over-shadowed eyes is emphasised. The Dressel head of Alexander, which, like the Pergamon example, has greater affinities with the Apoxyomenos of Lysippos than with any other work, is a younger and fresher rendering, blithe as a spring morning. The Azara term in the Louvre (Pl. 62b) authenticated as a portrait of Alexander by an inscription, also belongs

to this group; but setting aside the bad state of preservation of the work, this portrait lacks all spiritual depth and intensity of expression; it came from the work-shop of some drier, more prosaic artist. Here we must take not only the different age of the sitter into account, but also a difference of artistic temperament.

The fine statue of Alexander in the Munich Glyptothek (Pl. 61) is the outcome of a very different and somewhat romantic conception. The face is instinct with fire and energy; in the noble repose of the features we divine the vigour and determination of an inspiring youthfulness. In spite of the idealistic tendency the head has all the character of a portrait: the nose, mouth, and chin have a strongly marked individuality. The close affinity between this head and the Belvedere Apollo suggests that the sculptor was Leochares, to whom ancient writers attribute several portraits of Alexander.

The Rondanini Alexander is infinitely richer, deeper, and more individual than the Capitoline head (Pl. 62a), with its somewhat inflated theatrical expression. In this "Alexander as Helios" the hero has become a very tame ideal type; in the wig-like arrangement of the hair, as in the structure of the features, we are conscious of very superficial principles and formalistic tendencies; the warmth and vigour of personal expression are entirely lacking.

The underlying reality is much more in evidence in the type of the so-called Erbach Alexander, and especially in the replica at Athens (Pl. 63). Here again we have the very personal conception of a somewhat timid, unsympathetic artist, quite devoid of the turbulence of genius and the irresistible power of imagination. The copyist who was responsible for the Erbach example transformed the expression, giving it more unity and coherence, but at the expense of individuality. The face has a gentle, slightly sentimental cast.

In addition to these works which have been preserved for us in Roman copies, two important Greek renderings of Alexander must be noted: those of the magnificent Sarcophagus of Sidon executed during the life-time of the king, and representing him twice in all his ideal youthful beauty, and the Hellenistic statue from Magnesia (Pl. 64), which portrays him half naked, with a sword. Here the head has very little individuality; the nose and mouth are conventionalised; the face is soft and plump, yet there is no doubt that the identification is correct.

These great plastic achievements are supplemented by numerous minor works, the many portraits of Alexander the Great on gems and coins. Together with the Lysimachos coins (Pl. 310, ill. 1, table of coins), which were struck some twenty years after the King's death, and represent him as Ammon, with ram's horns, the two exquisite cameos in Vienna (ill. 4) and Petersburg respectively, claim our admiration as masterpieces in their genre. They are idealised renderings, showing Alexander with his mother Olympias. Gems and coins are, indeed, of supreme importance for the Hellenistic period (Pl. 310, ill. 1—9). Among these brilliant products of the minor arts, are many admirable portraits both of historical and of unknown persons. The portraits of princes are often closely akin to the head of Alexander, not only in their beardless smoothness, but also in the fashion of the hair, and in the pathetic and idealistic conception. The clean-shaven face became henceforth the ruling fashion, which was adopted by all but the philosophers; the potentates of the Hellenistic East, however, sometimes appear on gems with bearded faces.

A brief survey of the coins of the Seleucidae and the Ptolemies show how long the Alexandrine type persisted, and how the governing formal elements of the nervous, pathetic ideal-portrait were maintained and even exaggerated. This is best seen in the treatment of the eyes, the expressive power of which is enhanced by thick, protruding brows, and widely opened lids. Other characteristic features are the domed forehead and the disordered hair. Together with heads marked by brilliant intelligence, commanding strength of mind, and supreme nobility (Demetrios Poliorketes, 306—283; Philetairos, Antiochos I. Soter, 281 to 261; Ptolemaios I. Soter, 305—285; Ptolemaios II. Philadelphos, 283—247; Perseus (178—168) there are also numerous portraits in which the less exalted tendencies of humanity find expression. What a startling image of barbaric roughness and wild resolve is the portrait of Mithridates IV. (220 to

185 B. C.) (Pl. 310, ill. 7, table of coins). What lurking passion and suppressed energy animate the weary patrician features of Mithridates the Great (120—63 B. C.) enframed in loose, disordered hair (Pl. 310, ill. 8, table of coins). Truly, this is a character-study of the highest order; the barbarian chieftain modified by Greek civilisation, the implacable foe of Rome, is finely suggested. These renderings of healthy vigour and lofty intelligence find their antitheses, more especially among the nameless portrait-heads, in many admirable expressions of spiritual elements such as gloomy rage, dark sorrow, and sickly nervousness. It would be an attractive and a fruitful task to make a more detailed study of the physiognomical differentiation

of Hellenistic portraiture, an almost inexhaustible field. This would show us what a rich scale of expressive material Greek art possessed for the purposes of characterisation, what a profound understanding, not only of the bodily organism, but also of the complexity of spiritual life, went to the fashioning of these heads, and how brilliant, subtle and confident the artists of those days proved themselves to be in the treatment of forms (ill. 5—8).

The frequent occurrence of female heads on coins and gems is to be explained by the altered social

position of women at the Hellenistic courts. It was the epoch of ambitious, celebrated women, who were even admitted to a place among the state divinities; the development continues in an unbroken sequence from Berenike I., Arsinoë II. and Laodike to the last Kleopatra. The characteristic heads of Berenike I. and Arsinoë II. with their full, well-nourished contours and large, widely-opened eyes are familiar to us from coins. But together with portraits of a more ideal and general beauty, there are contemporary heads of very pronounced individuality. A lovely example of these is the little girlish head, with a markedly roguish expression on a gem at St. Petersburg (ill. 9 and 10).

The contemporary female statue-portraits are much less characteristic, and always approach closely



Ill. 4.
Alexander the Great and Olympias (?).
Cameo at Vienna.

to the well-known idealistic types of Praxiteles and Skopas. There is not even an attempt at any coherent individual interpretation of facial forms.

If therefore, we find a certain disposition in Greek art to create realistic female portraits, there seems nevertheless to have been something specifically Greek in the preference for the more conventional treatment. As far as we can see, the Greeks had a perfectly distinct conception of male and female character-types. In the former, their strength lay in a comprehensive intellectual differentiation, which was able to triumph even over

B. C.), passion and dauntless energy are exaggerated into dark and malignant cruelty (Pl. 68). Here the culminating point of the expression lies in the lightning flash of the glowing eyes with their angrily contracted brows; the stubborn prominent chin is also very characteristic. A pensive, effeminate nature is revealed in the puffy forms of the much disputed bronze portrait in Naples with the (restored) corkscrew curls, formerly supposed by some authorities to represent a woman (Pl. 74). A proud disdain and immeasurable self-consciousness play about the lips of the marble



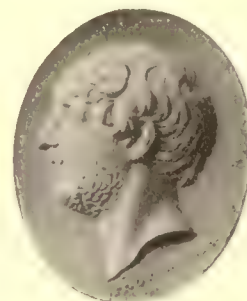
III. 5.



III. 6.



III. 7.



III. 8. Sextus Pompeius.
Gem with the Signature of
the Artist Agathangelos.

Hellenistic Gems with Roman Portrait-heads.

ugliness, whereas in their female portraits, they emphasised only the essentially feminine qualities, seductive grace and blooming loveliness. Even in their renderings of women famous for their intellectual powers, the spiritual personality is little insisted upon. The heads of the statues of poetesses by Silanion, Lysippos, Kephisodotos, Nikeratos etc. probably differed but little from the beautiful head from Catajo with the ivy-wreath¹⁴. Again, the soft, melting treatment of forms, especially noticeable in the aristocratic head with ringlets at Florence (Pl. 65 a), is peculiar to Hellenistic female portraits (cf. also Pl. 66).

The passionate, idealistic portrait is not confined in sculpture to the time of Alexander the Great, but may be found recurring down to an advanced stage of the Hellenistic period. In the portrait of a ruler at Naples (Pl. 69), the identity of which is not firmly established, enthusiasm and distinction are combined with a sensual fulness of form. In the bronze head of Seleukos Nikator I. (306—283



III. 9.
Arsinoë III. (?)
Hellenistic Gem.
Paris, Cabinet des Medailles.



III. 10.
An unknown Greek Woman.
Hellenistic Gem.
St. Petersburg, Hermitage.

head from Herculaneum, a supposed portrait of Philetairos of Pergamon (Pl. 70). The whole physiognomical individuality of this ruler is wonderfully concentrated; the short skull, the broad, fleshy face, the small, piercing eyes, the peculiar crookedness of the nose, the thick, powerful neck, suggest

a brave, determined nature, whose stubborn strength of will trenches on brutality.

Attention might often have been called to the effective use made by Greek art of the arrangement of the hair for purposes of characterisation. In the head of Attalos I. from Pergamon we have an example that might serve as a type of such treatment (Pl. 75). The original version of this head had plain, closely-growing hair (Pl. 75 a); later, a rich and animated crown of curls was added (Pl. 75 b). The quiet minor key of the first conception passes after the alteration into a full and powerful major harmony; the signs of age disappear, the expression takes on an unsuspected grandeur and an impressive power. The example is extremely in-

structive and characteristic of the artistic processes of the Greeks; it was not any superficial element, any change of fashion, but the subtlest artistic consideration which determined the second version of our portrait-head.

The arrangement of the hair also plays an important part in the personal expression of the magnificent portrait-head at Vienna (Pl. 76), which shows strong affinities with the Pergamenian Alexander in the furrowed forehead and the hair which hangs on either side of the face. Here, however, the emotion is not so stormy; a mild resignation and a thoughtful gravity predominate; the outlook upon life is more placid. This head again, brings us back into the sphere of the great Sicyonian master, Lysippos, and leads up to that later tendency which proved of such supreme importance to Hellenistic portraiture, the tendency to ignore the great spiritual emotions as artistic factors, and to aim only at a ruthless conquest of visible reality.

Lysippos had already shown the way to such a development. Together with the philosophy of Aristoteles, and the poetry of Menandros, the formative arts began to move in the direction of actual phenomena. We have studied Lysippos' portraits of Alexander, and his Sokrates. The idealised portraits of the seven wise men, mentioned in the texts as the works of the master, have not, so far, been discovered among those which have come down to us, for the term of Bias (c. 550 B. C.) (Pl. 77), with his robust, unstudied appearance and pessimistic expression, and also the term of Periandros (c. 620 B. C.) (Pl. 78), that fine character-study of a nervous, highly cultured patrician, though attributed to Lysippos, are only of his period. Of all the master's statues of athletes at Olympia, only the base of the Polydamas has been preserved. But two magnificent works have survived to testify to his manner; the bronze head of a Pugilist from Olympia (Pl. 79) and a marble portrait at Copenhagen, the extreme animation of which suggests its derivation from a statue of extraordinary vitality. In the bronze head from Olympia we possess a Greek original of the first rank, which amazes us not only by its delicate, careful workmanship, but by its evidences of a penetrating observation of nature. I may call attention to the richness of the forms about the eyes, the treatment of the frowning brows, the hollows under the eyes, the fleshy lower lids, and the fine wrinkles at the corners of the eyes. The

manner, too, in which the bristling, unkempt hair is treated reveals the advance made towards a triumphant conquest even of complicated forms. The expression is full of brooding physical strength and brutality; we seem to be in the presence of a professional athlete with blood-shot eyes, a face damp with sweat, and a swollen nose. The bearded portrait head from Delphi (Pl. 80), the copy of a bronze original, may also claim to be included among the brilliant achievements of the portrait-art inaugurated by Lysippos.

It was, however, Lysistratos, the brother and pupil of Lysippos, who carried the realistic manner to its logical conclusion. We learn from Pliny that he looked upon likeness in every detail as the chief aim of portraiture, and that he went so far as to use plaster casts to transfer actual forms to his works. The copy of the original thus obtained was then improved upon in details. When such a method as this is adopted, the artist's subjective share in a work is, we might say, restricted to retouching. The actual forms are reproduced with a dry, conscientious objectivity; the face is no longer the wonderful instrument, on which all the spiritual faculties may sound their harmonies, but an unvarying complexity of physical forms. We can cite no more characteristic example of this kind of artistic conception than the bronze head which formed part of the find at Anticythera (Pl. 81). The facial forms show us nothing but the unvarnished, neglected ugliness of the venerable philosopher. The treatment of the disordered locks upon the forehead is admirable, and, in spite of the uncompromising realism of the work, the details are brilliantly observed and full of animation. This is genuine Greek art, and essentially unlike anything Roman, in spite of its truth and perfect self-subordination. The bronze head of Anticythera should be reproduced in every art-history as a refutation of those who still believe that the importance of Greek sculpture came to an end with its grandiose conventional types.

In the post-Lysippian period, the individual treatment of detail was no longer confined to the head, but extended to the whole figure. How personal, for instance, is the effect of the powerful, animated body of the majestic bronze statue of a Hellenistic ruler in the National Museum, Rome (Pl. 82), and how wonderfully expressive is the crown of the whole, the face, with its air of youthful ardour and unsatisfied energy (Pl. 83, 84). The vigorous profile betrays a choleric



Phot. Brogi

Ill. 11. Small bronze Bust of Epikuros.
Naples, National Museum.

temper and keen powers of observation. The seated figure of a resting Pugilist (Pl. 85) in the same room is conveniently placed for comparison. It is no less convincing and arresting in its different way than this image of dominant power and distinction. The brutal calling of the model governs the whole creation. Even the uncouth, vulgar attitude, and the stupid forward thrust of the head reveal the acute perception of the artist. The characterisation is accentuated in every detail. The boldly developed muscles of the body, the large ill-formed feet, suggest the professional athlete, no less unerringly than the face, disfigured by repeated pummellings, and covered with scars and trickling drops of blood. Other significant features are the swollen, almost shapeless ears, and the parted lips, through which the panting breath of severe physical effort seems to be passing (Pl. 86). In spite of these strong individual elements the affinity of the face to certain types of Hercules is unmistakable. The treatment of the hair is in accordance with the Lysippian tradition.

These works show us clearly that the realistic tendencies of Lysistratos constituted no lasting danger for Greek art; tradition was the powerful,

well-trying antidote. The unique endowment and the unrivalled imaginative faculty of the Greek artists were their salvation, enabling them to turn even naturalistic details to account in the rendering of character, not only in general, but in individual cases. Thus the contemplation of the heads of Hellenistic philosophers and poets, which impress us at once as exhaustive renderings of physical structure, and as expressions of the subtlest psychical moods and of definite intellectual tendencies, is always enjoyable; their spiritual quality reconciles us to the ugliness which was inevitable in the rendering. Only very uncritical enthusiasm could suppose that even the professors and philosophers of ancient Greece were all as beautiful as Apollo. An examination of the Greek portraits in the Naples Museum and the Museum of the Capitol, prove the contrary. But in spite of their ugliness, these heads will always rank as the most brilliant embodiments of thinking and struggling humanity; in their withered and haggard forms the heroic elements of the mind proclaim their triumph. This psychical and individualistic exploitation of repellent natural



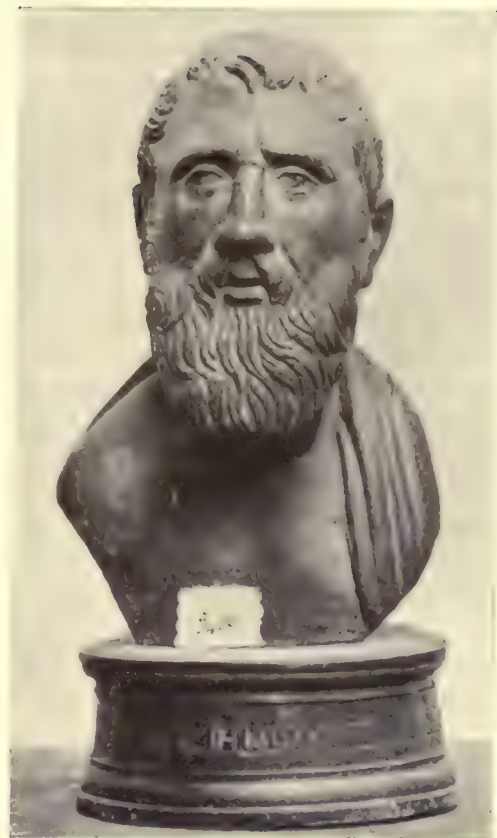
Phot. Brogi

Ill. 12. Small bronze Bust of Metrodoros.
Naples, National Museum.

forms, this instinctive aversion of Greek art from dry transcriptions of reality, is often spoken of as "idealisation"; but such catchwords are inapplicable enough to these incomparable achievements. Character-study is, indeed, the highest requirement of portrait-art.

Even the few Hellenistic portrait-heads which may be identified as representations of famous philosophers and poets prove with what sovereign confidence the Greek artist commanded the whole range of intellectual expression. Together with instances in which the facial features seem an exact counterpart of the literary personality, we have trifling incongruities which show us how keenly alive the Greeks were to the subtle charm of dissonance in nature.

The portrait of Aristoteles (384—322 B.C.) (Pl. 87, 88) is an excellent specimen of the true type of scholar. The powerful skull projecting on either side suggests a great organising talent, the face, with its small, blinking eyes, short, carefully trimmed beard and long hair falling over the forehead, announces a critical spirit and a tendency to sarcasm. "The large, mobile mouth, which seems to



Phot. Brogi

Ill. 13. Small bronze Bust of Zeno.
Naples, National Museum.



Phot. Brogi

Ill. 14. Small bronze Bust of Hermarchos.
Naples, National Museum.

close with difficulty, is appropriate enough to that *ἄχαρις στομυλία* (importunate chatter) which Aristoteles is said to have transmitted to Plato. It is a true professor's mouth, argumentative and dictatorial, as beseems the master of dialectics, and the projecting chin betrays an almost stubborn decision of character. Above all these personal elements towers the mighty dome of the *νοῦς* which seems to be escaping from the fetters of the too narrow brow" (Studniczka). In any study of the history of style, the head of Euripides from Rieti (Pl. 89), is inseparably connected with this Aristoteles. The choleric face of the Euripides also forms a fine contrast to the drier aspect of the scholar. Both portraits must have been executed at about the same time, in the second half of the fourth century.

The searching treatment of the skin also points to the time of Alexander as the period of the Theophrastos (c. 372—287) in the Villa Albani (Pl. 96a), which is authenticated by an inscription. We cannot read any very deep spiritual significance in this jocund face; the philosopher looks as if he had not taken life very seriously. On the other hand, the portrait of Epikuros (342—270)

(Pl. 100, 101a and ill. 11) combines all the evidences of severe intellectual labour with the earnestness of hardly won spiritual conviction. The philosopher is represented as an old man. The structure of the skull is elongated and refined; the thin, narrow face, the hollow eyes, the broken contour of the brows give the head a suffering, sickly air, which agrees with the traditional accounts of Epikuros' ill health. In spite of the note of suffering in the face, the expression is full of quiet resignation, passionless repose, and tolerant gravity; the whole is instinct with that spiritual harmony, which Epikuros declared to be the only road to happiness.

We have a physiognomical and stylistic parallel to the head of Epikuros in a nameless portrait in the Louvre (Pl. 103); the slovenly roughness of the whole personality suggests a Cynic philosopher. The surfaces about the eyes, and the ragged mass of hair over the forehead are treated in a most masterly fashion; in the looser treatment of the part of the hair in shadow there is a distinct desire for picturesque and impressionistic effect.

Greek art has also immortalised less attractive types. Malignant cruelty and inflexibility are written upon the bearded head in the Museum of the Capitol (Pl. 35). What a contrast this offers to the frail type of the thinker, Epikuros, and to the weary distinction of the Hermarchos (Pl. 102 and ill. 14).

An impressive study of earnest greatness has come down to us in the portrait of the Stoic Zeno (c. 340—265 B. C.) (Pl. 104 and ill. 13). The deep-set eyes, gazing with nervous eagerness into space, the thin, narrow face and hollow cheeks reveal a mind which sought truth with passion and found it with pain. An irritable disgust, a suffering discontent, common enough on the faces of to-day, are reflected in the features. The smooth, closely growing hair and the flowing mass of the beard harmonise admirably with the conception. The treatment is in strong contrast to that of the heads described above, with their picturesquely animated effects. We may gather from this that new problems gave new means to the Greek artists, which, however, were always worked out with the same perfection. Even the smaller, more commonplace types were rendered with masterly comprehension. The smug old man of Pl. 90 (Copenhagen) is a delightful rendering of harmless good-nature, and contented insignificance. The treatment of the fleshy skin, and the layers of fat about the eyes

bears witness to a penetrating observation of nature and an amazing technical proficiency (cf. Pl. 91a).

The type of Chrysippos (280—206 B. C.) that distinguished representative of Stoic philosophy, has been preserved in several replicas (Pl. 116). We are confronted with an excellent character-study which deals exhaustively with the crafty scholar, and suggests his professorial uncouthness, and his extraordinary, but not very original productivity. His physical infirmities are also indicated. Attempts have been made to harmonise a statement of Sidonius Apollinaris, that the antique portraits of Chrysippos were distinguished by "fingers bent to indicate numeration" (*digiti propter numerorum indicia constricti*), and the mention of a seated Chrysippos with outstretched hand in the *Keramaikos* of Athens, with Pliny's notice of the statue of a "*digitis computans*", a work of the sculptor Eubulides. The supporters of this contention recognise in a seated figure of a philosopher in the Louvre, answering to the description, but furnished with an alien head, a copy of the much-admired original. A sketch by Milchhoffer¹⁵ reconstructing the figure, gives an approximate idea of the lost original.

The portrait of the famous orator and dialectician, Karneades (214—129 B. C.)¹⁶, known only by a cast, dates from the second half of the second century B. C. The original disappeared at the beginning of the nineteenth century. The head, turned slightly aside, and upwards, probably crowned a seated statue. Karneades is represented as an aged man with a wrinkled forehead, and deep-set eyes; the expression of his face betrays an extraordinarily active mind, the freshness and liveliness of which are not to be overcome by the ravages of old age; the eloquent lips, formed for persuasive speech, are strongly characteristic. It is noteworthy, that a certain dryness of conception and execution makes itself felt in this portrait, together with a marked tendency to simplification.

The series of Hellenistic portraits of poets which has come down to us begins with a work of the first rank, dating from the early years of the third century. By a brilliant critical combination, a late and inferior marble medallion at Marbury Hall, authenticated by an inscription, has been turned to account for the identification of a portrait of the most fascinating beauty and distinction with the great Attic writer, Menandros (342—291 B. C.) (Pl. 105—107). It exists in several replicas. It

would be pleasant to recognise in this work of a gifted artist, who was able to characterise his sitter with the utmost subtlety, the statue of Menandros by the sons of Praxiteles, Kephisodotos and Timarchos, which, as we learn from ancient texts, was erected in the Theatre of Athens; but the stylistic peculiarities of the head stamp it as a work of the school of Lysippos. The face is not that of a sedentary student or a dry, retiring scholar, but rather that of an intellectual and distinguished man, of a slender, elegant build; a slightly suffering expression is given to the face by the lines about the lips. The tired droop of the eyelids is also a significant detail, and the nervous delicacy of the treatment of the skin combines with these details to suggest extraordinary sensibility. Even the deliberate carelessness with which the hair is tossed aside, emphasises the individuality of the sitter. The whole facial expression is full of grace and distinction, the essential qualities of Menandros. He is not the man of rough wit, of coarse, laughter-compelling caricature, often associated with the idea of the writer of comedy. "Menandros shows us the incorrigible folly of humanity, not in the distortions of the concave mirror, . . . but with the resigned smile of superior humour" (Wilamowitz). Menandros' Original in the Cistellaria has been compared not inaptly with Molière's *Misanthrope*, and we seem to recognise a misanthropic strain in the personality of the writer himself.

There is also a portrait of Menandros on the Lateran relief (Pl. 108); he is shown at work, in the quiet atmosphere of his study, in the company of his beloved Glykera.

The increasing interest shown in literature in the Hellenistic period, and the practice of decorating the luxurious rooms of libraries with portraits of the great poets and prose writers of the past, contributed greatly to the evolution of the idealised portrait. Very often artists had no sort of iconographic basis, and no trustworthy tradition as to the appearance of the person they were to represent. They accordingly relied upon their imaginations. The results were not historical documents, but character-types of their own creation, portrait-compositions. It is thus that we must think of the portrait of the aged Homer (Pl. 117, 118a); its artistic significance can only be grasped in the light of this conception. The head suggests the poetic genius and the whole intellectual being of the blind old man so convincingly,

that when once we have seen this face, we cannot imagine the poet otherwise. It dates from a period when Greek art had learnt to express every natural phenomenon in almost perfect form (probably the second century before Christ). We have only to note in how masterly a manner the pathological peculiarity of blindness is suggested. The blind poet, with his quenched and sunken eyes and parted lips, lifting his head, rapt by some radiant inner vision, could not be more finely imagined.

A work closely akin to the Homer is the idealised head of the so-called Seneca (Pl. 118b, 119, 120). The ivy-crown on the hair of the example in the National Museum, shows that this infirm and melancholy being with his ugly and neglected aspect was also a poet. The fact, too, that this same head reappears in conjunction with that of Menandros in a double term in the Villa Albani (Pl. 105a) confirms the supposition. So far, however, no closer identification of the person represented has been made. The expression of the face, with the parted lips and suffering gaze is dry and petty in effect, compared with the Homer; in the place of an overpowering moral and intellectual greatness we have a peevish and self-tormenting discontent. The artist deserves all praise for the superbly realistic treatment of the withered skin and its flaccid folds; but we cannot admit the original of this work into the company of the heroes of our race without reluctance. There is too much that is repellent and unsympathetic in his nature.

In the fourth and third centuries before Christ, Greek art did not confine its characterisation to the head. In the portrait-statues which have been preserved we recognise a subtly conceived and logically applied differentiation both in motives and in forms. The very manner in which the figures move and carry themselves contains the most vivid revelations of individuality. It is interesting from this point of view, to compare the seated figure of a poet singing, at Copenhagen (Pl. 109a), with the fine statue of a seated philosopher (Aristippos? — the head does not belong to the body, Roman), in the Palazzo Spada, Rome (Pl. 109b). The contrast, even in the carriage of the body, is clear and arresting. The emotional frame of mind of the poet, and the transcendental absorption of the philosopher are admirably suggested by their respective attitudes. The effective half-turn of the body in the case of the poet,

is accompanied by an expressive relaxation of the limbs; the philosopher, on the other hand, leans forward, with his body bent, an attitude no less impressive in its unstudied simplicity. In both, the plastic problem of the seated figure is brilliantly solved.

The statue of the comic dramatist, Poseidippos (Pl. 110a), is a further example of a seated figure dating from the third century, "a true, unadorned rendering of reality, and yet no accidentally successful transcript, for every feature reveals subtly calculated characterisation. The ugly, stooping attitude, the rough and careless cast of the drapery, the somewhat clumsy position of the foot, indicate a simple, sincere nature. The head (Pl. 111a) has rather short hair, combed over the forehead; the face is that of a man some fifty years old, a man embittered by suffering both mental and physical, who has concentrated all his energies on the processes of thought. "It is only at the first glance that we shall be surprised at the identification of this suffering and embittered being with the famous comic poet, Poseidippos for one of the first things we note in iconographic studies is the frequency with which we find a man's actual appearance in apparent conflict with his character as expressed in his works" (Amelung).

The magnificent so-called statue of Zeno in the Museum of the Capitol (Pl. 112b) is at the opposite pole of artistic achievement. The characteristic vigour of the conception and the freshness of the execution mark it as an original Greek work. The sturdy, thickset figure suggests a ruthlessly sincere nature, without much refinement of manners; the deeply lined face with the unkempt hair falling over the forehead, and the wild and sombre expression are also highly characteristic. Even the heavy cloak, with its coarse, broad folds is cunningly turned to account, and serves to emphasise the weight and impressiveness of the figure. Burckhardt was perfectly right in appraising the statue as a true example of that Greek characterisation, which translated the whole person into terms of individuality.

There seems to be a somewhat ironic intention in the realistic statuette of Diogenes (414–323 B. C.) (Pl. 113), the true founder of the Cynic School, who, as is well known, extolled freedom from all material desires as the highest good. The portrait was not probably executed during the lifetime of the venerated philosopher; it may, perhaps, have originally adorned the vestibule of some

patrician Greek admirer of the Cynic philosophy. We must not, therefore, accept the head as an authentic likeness. Indeed, the astonishing agreement of physical appearance and spiritual essence is in itself suspicious. Diogenes is represented naked, as a crooked, ugly old man, his bearded head thrust forward. The body is disfigured by lack of regular care and nourishment. The features reflect a severe ethical conception, and a morose disposition. Stylistically and also intellectually, this Diogenes statuette belongs to the realistic genre-works of the Hellenistic period. Two other heads have also been christened Diogenes on the grounds of a perhaps misleading and by no means trustworthy likeness to the head of the statuette (Pl. 114a, b). If the identification could be established, one (Pl. 114a) would be a contemporary portrait of the philosopher, dating from the second half of the fourth century; in the treatment of the beard it has strong affinities with the fine portrait in the Villa Albani formerly known as Aratos (Pl. 99).

It would be an excusable, but nevertheless a grave error, if, deceived by the apparent preponderance of Roman examples down to a period quite recent, we should form a one-sided idea of Hellenistic portrait-art. Yet the opinion has gained ground that in contrast to the Greek method of representation, with its insistence on the dynamics of spiritual life, the Roman portrait, with its rendering of the statics of psychic forces, was a new and unexpected departure; this essential distinction is, however, illusory (cf. the masterly portrait of Pl. 125). A series of heads which formerly passed for Roman works, have lately been recognised as Hellenistic. I may instance the magnificent portrait in the Louvre, formerly called Caesar, now proved to represent Antiochos III. (222 to 187 B. C.) (Pl. 123). All the activity and nervous energy, all the restless, impulsive nature of this man are reflected in the thin, delicate face. Again, the laurel-crowned head in the Vatican (Pl. 124b) with the jovial expression as of a good-natured, worthy fellow, has had to exchange the splendid name of Augustus for that of an unknown Hellenistic priest of Dionysos.

With Sulla's conquest of Athens, the Roman element in Greece acquired a new importance, not only economically, but physiognomically. Hereupon, portrait-art had naturally to grapple with fresh problems. Artists readily entered the service of the rich Roman conquerors, but their art remained Greek and Hellenistic, even under the altered con-

ditions, and upon Italian soil. Hence it is by no accident that the so-called Junius Brutus of the Palazzo dei Conservatori (Pl. 128a) should show affinities with the portrait from the life of the Stoic Poseidonios of Apamea (135—46 B. C.) (Pl. 126) in a certain pettiness of stylistic treatment, and in a reaction towards older and simpler forms.

Unfortunately, the material at our disposal for a thorough investigation of these relations in Greece in the last century before Christ are all too scanty, but not until this task has been accomplished shall we be able to see clearly how much Roman art owed to Greek art, and how Hellenistic traditions were transplanted directly to Italy. Even in the domain of portrait sculpture the Greeks were the mighty and compelling exemplars of the Romans. This fact is attested by certain marble heads in Athens, of which it is hard to say whether they represent Greeks or Romans, and even in the realisation of the true Roman type, Greek art spoke the first and most decisive word; for the earliest and perhaps artistically the most perfect Roman portraits ever produced have been preserved to us on Greek gems (ill. 5, 6, 7, 8).

VI

The student who passes

directly from Hellenistic portrait-art to the most brilliant examples of Republican Roman portrait-sculpture, will at once note an essential difference between the two groups. Yet it is a very difficult task to account clearly for our instinctive recognition of this contrast. This brings us to a question of great importance from the art-historian's point of view: what is the specifically Roman element in the portrait-art of Republican Rome? Are the portraits of that period really the vedettes of a new, Western art in contrast to the Eastern, Hellenistic manifestation? Is there really something fundamentally new here in artistic representation, or should we look for the sources of originality in totally different quarters? Not till we have answered these questions can we enter upon a true consideration and criticism of Roman portrait-art.

There is a tendency to put forward as decisive factors in the differentiation of Roman portrait-art, the drier, more superficial realism of the ren-

dering, the ethical vigour and the sober earnestness of the expression. The character-drawing is undoubtedly more ethical than psychic and personal; but we must not forget that we are dealing with the representatives of a new race, of great interest physiognomically, but very different to the mobile, lively, and highly intellectual Greek types. The ethical cast and the sobriety of expression were therefore inherent in these portraits, as the outcome of the healthy, vigorous Roman peasant-strain. The models were excellent specimens of genuine Romans; but the method of representation, the clear, plastic feeling, the sense of the organic, the perfected processes, the penetrating realism, were essentially Greek. The Roman portrait is directly related to the Greek; there is no breach of continuity, but a perfectly organic development.

There were, no doubt, in Italy, the elements

of a native portraiture, but there was a lack of the intimate conditions necessary to the development of a great independent art. It was the fertilising power of Hellenism which first gave artistic importance to the raw products of a religious code. The wax masks, the so-called portraits of ancestors, which were preserved in wooden shrines in the atria of



Ill. 15. Figures on the Lid of an Etruscan cinerary Chest at Volterra.

the Roman patricians, were, no doubt, in the early Republican days very coarse, primitive casts from nature. In these the sense of detail which lacks all feeling for the great and organic, the petty, mechanical activity characteristic of that Etruscan art which was gradually invading Rome, must have declared themselves more and more plainly. The Roman ancestral portraits of this period probably differed little from the heads of recumbent figures on Etruscan cinerary chests, which, with all their coarseness of technique, yet reflect certain results of realistic observation with startling fidelity. The altered conception of woman, with which the coarse sense and prosaic, bourgeois mind of the Etruscan was in complete sympathy, led to many interesting, individual renderings. I may note as an example the curious group of a recumbent couple on a cinerary chest at Volterra (ill. 15), in which the good-tempered, peaceable man is confronted with a faded wife,

no longer in her first youth, whose quarrelsome loquacity and spiteful energy are admirably suggested. The earliest Roman portrait that has come down to us, the Peperino head (so-called Ennius) from the tomb of the Scipios¹⁷ in the Via Appia, shows very little trace of any attempt at characterisation in the face, and is closely akin in treatment to the soft and styleless Etruscan manner. This clumsy and primitive achievement, is, as a fact, the sole authenticated evidence of the inherent national gift, the much-praised realistic sense of the Romans in the days before Greek conceptions of form had modified their art. It can hardly be denied that in the presence of this example, the usual formulas become meaningless.

The triumphant advance of Hellenism in the last century before Christ prepared the speedy downfall of Etruscan art and culture in Rome. By its creative power, Roman art emerged from its elementary stages, and was made capable of undertaking the loftiest tasks. Indeed, what may be described as the "faculté maîtresse" of Roman portraiture was directly due to the perfected methods of Hellenistic art. Thus the quality so much insisted on as national and Roman, and as Western realism, proved to be of sound Greek stock.

The descriptions of Polybios are not our sole sources of knowledge as to the wax portraits of ancestors; there are certain plastic memorials of them, among others a statue of a man in a toga, in the Palazzo Barberini, Rome (Pl. 127 a), who holds in each hand a wax bust of his dead forebears. The shape of the little wooden shrines may be divined from that of the niches in which the two portraits of the Haterii monument are enframed (Pl. 225 a, 237 a).

The influence of these wax-portraits on Roman portrait art will be more clearly recognised in reproductions of sepulchral stelae (Pl. 133, 134). Even in cases where the draperies of the female busts are obviously borrowed from the Greek treasure-house (Pl. 134) (Wife of Vibius = Pudicitia motive), the heads, with their hard, dry modelling and wooden expression betray their derivation from wax masks. Thus the typical qualities of the worthy, but narrow Roman "bourgeoisie" declare themselves even in these sepulchral stelae.

As a natural consequence of the Hellenistic influence, all the Greek plastic forms were employed in Rome from the last century before Christ onwards, as well as ancestral portraits. They included busts, circular medallions (*imago clipeata*)

terms, and portrait-statues, draped, nude, and partially nude. They all follow the Greek types, with the exception of the toga-clad figures, the appearance of which was due to the national costume of ancient Rome. The origin of the Roman figures in coats of mail, and the Roman equestrian statues (Pl. 152, 153, 156 a, 184 a, 246 b), must also be looked for in the Hellenistic East.

The grandiose bronze statue of Metilius (the so-called Arringatore) in Florence (Pl. 129 b), which, in spite of its Etruscan inscription, proclaims the transition from Etruscan to Roman art, dates from the period of the Punic Wars. It represents an elderly man, who emphasises his speech with a lively gesture of his uplifted right hand¹⁸. The somewhat clumsy attitude and the ugly cast of the drapery betray a commonplace conception and a coarse, realistic sense. The motive is treated with a certain dry vitality, but it lacks that grand and monumental character which the draped Roman figures of the best period show in the picturesque richness of their draperies, and in the impressive dignity of their appearance. The head of the orator (Pl. 131) has a certain superficial and petty character, in spite of its excellence. The portrait of the actor Norbanus Sorix (Pl. 130) from Pompeii (c. 80 B. C.) is at once more calmly and more broadly impressive. Here a simplification carried out with the subtlest intelligence gives the whole internal and external structure of the face extraordinary force and clarity of expression.

In the wrongly-named Junius Brutus, a bronze head in the Palazzo dei Conservatori at Rome, we have a searching character-study of an honest, cautious, and prosaic Roman of the peasant-type (Pl. 128 a). The elderly, bearded face, with the closely growing hair combed over the forehead, the bristly eyebrows, and large ears, suggest a life of labour and struggle; the mournful eyes and austere features are strangely expressive. The broad, hard modelling, and the severely conventional treatment of the hair are so much in the manner of Greek works of the fourth century that we might believe the head to be indeed a Greek work of that date, did not physiognomical evidences forbid the assumption. A reaction towards older forms as a protest against the exaggerations of Hellenistic art, was historically inevitable in the last century before Christ, the period of our portrait. Evidences of such a reaction are not isolated phenomena; they manifest themselves in a considerable group of works of this period. We

are conscious of them in the head of Poseidonios, and also in the bearded head at Naples (Pl. 128b), the more strongly marked psychical expression of which might lead us to take the model for a Greek rather than a Roman; its facial likeness to the bronze head in the Palazzo dei Conservatori is unmistakable in spite of the great differences in intellectual equipment. The beard in both these heads was already an old-fashioned singularity in the last century before Christ. As is well known, the first barbers came to Rome about 300 B. C. and clean, shaven chins were general from the second century B. C. onward.

The characteristic expression of two Roman portraits in the Munich Glyptothek (Pl. 135, 136) is even stronger and more penetrating than that of the Greek at Naples. The sitters were two of those despotic personalities of the Republican period, whose influence was so freely exercised both for good and evil. The skin is rendered with all the cunning of the most refined Hellenistic methods and in the head, formerly described as Sulla (Pl. 135), the fresh and lively treatment of the tangled hair is in marked contrast to all genuine Roman works. Compared with this, the gem by Agathangelos with the portrait of Sextus Pompeius¹⁹ (ill. 8) seems tame, precise and absolutely without temperament. The treatment of the hair is flat and conventional, the eyes dull and feeble. Here passion has become a mere elegant grimace, and lacks all the volcanic energy of greatness.

But such forceful and inspired portraits as that mentioned above were rare in Republican Rome. Portrait-art had to deal mainly with the representation of worthy citizens and prosaic peasant-types. In this narrow domain it produced much that was excellent. It is astonishing to see with what untiring interest and industry, and with what penetrating powers of observation the sculptors of the period devoted themselves to the rendering of the simple, honest, agricultural Italian (Pl. 136 to 141). The somewhat coarse and naïve faces of these men naturally presented problems of a very different order to those of the nervous, brilliant, and intellectual Greeks. Republican Rome lacked the discriminating power of a higher, more complicated culture. Even social distinctions were barely perceptible in the various types of the population. In these heads, the effect was produced, not by spiritual interpretations, but primarily by the structural relations of the bony frame-

work, the fleshy planes, and the epidermis. The closely cropped hair and shaven faces of the sitters emphasised these relations with peculiar sharpness and pregnancy, as we may notice in these days is the case with actors. It may be said in a general way, that the passions of the will, rather than the individual depths of spiritual life may be expressed by the play of the facial muscles; and here again we may look to the theatre for confirmation. But in the rendering of individual psychical faculties, the hair is an expressive factor of very great value, as was abundantly shown in the most brilliant period of Greek art. And for this reason the subtle and sensitive Greek clung to this natural frame. The chief merit of the Roman Republican portraits is, that they immortalised the dominant ethical qualities of the Roman peasant-class in grandly conceived physiognomical variations. In spite of the great variety in the rendering of physical phenomena, they reflect ethical and racial character rather than the individual mind and soul. From this point of view, there is always a typical strain in them, in spite of their truth to nature.

→ Republican portrait-sculpture avoided any stronger emphasis almost completely. At most, the moral character is indicated here and there by a more strident personal note, as in the head of an ugly, bald, malignant old man, in the Vatican (Pl. 142a) whose large mouth, wrinkled face, and wart-like, overhanging brows suggest little enough in the way of redeeming grace. Another portrait (Pl. 142b) (Copenhagen) which may be fitly noted here, is a faithful reflection of unrestrained wrath. It is very instructive to compare this work, the facial expression of which is determined mainly by the uplifted brows, with a kindred Greek portrait, such as the Antisthenes; in spite of the skilful use of all superficial elements, the Roman head seems comparatively dry. The same may be said of an excellent, and remarkably realistic portrait of a sly, toothless old man in the Albertinum at Dresden (Pl. 138). The representation of the flaccid, wrinkled skin is especially fine; the straight mouth, and the retreating chin, which seems abnormally short in proportion to the long upper lip, are keenly observed individual traits. But the dominant quality in the nature of the sitter, the honest plainness of the old Italian peasant, may be looked upon as the leading motive of Republican portraiture in general, which is treated with great variety and richness, recurring now in a grave,

austere (Pl. 137), now in a gay and airy theme (Pl. 140, 141b). All such variations, cannot, of course, be noted in a work of this scope; it will be enough for our purpose to give a few characteristic examples. The bald-headed "viveur" with the broad face and powerful skull in the Copenhagen Glyptothek (Pl. 140) suggests a harmless, but unsympathetic type. The lean, bony old man, whose portrait may be admired at Naples (Pl. 141a) looks at us with cunning and malice in his gaze. Other heads remind us strongly of the modern American by the cool reserve and calculating lucidity of their expression. I may take as an example of these the characteristic terracotta head at Boston (Pl. 144, 145) which looks like a mature and artistically perfected form of the ancestral portrait. The clear, penetrating gaze reveals a tempered personality, proof against all storms and catastrophes of fortune. The stubborn, arrogant head of Vilonius (Pl. 143b) (Leipzig), is a very impressive character study; the harsh, strongly marked features indicate an iron will and the most fearless determination. He is a perfect type of the trusty burgess, whose energy and moral greatness helped to make Rome the mistress of the world. The enervating culture of the Imperial age soon exterminated this harsh and healthy race with all its heroic vitality; in the time of Augustus we find very different facial elements.

Among our store of monuments we possess the full length figure of a Roman (Pl. 129a), which may be ranked with the Vilonius as a rendering of character. Not only the magnificent head, but also the attitude, and the mantle with its close tense, folds, are turned to excellent account in the general effect. But in the motive of the drapery the principles of Greek technique are clearly recognisable. The arrangement of the drapery is informed with a strong organic sense; the garment is no mere shrouding mass of material, arranged with a view to superficial decorative effect, but a rich complex of functionally expressive forms. Such a conception of the draped figure was a Greek tradition, to which Roman art held fast in the treatment of draped female statues on Greek lines until the later period of the Empire (Pl. 204, 205, 289); in the draped male figures, on the other hand, the Greek motive was definitively ousted by the evolution of the toga-clad statue.

The portrait of a Republican offering a sacrifice (Pl. 129c) in the Vatican is among the earliest

examples of this type of statue. The figure is entirely shrouded in the impenetrable folds of the heavy mass of drapery. The face, in spite of the ruthless realism with which it is treated, is impressive in its solemn earnestness, and has all the majesty of a God-fearing, unyielding temperament. This rough but grandiose sincerity, however, began to make way even in the early days of the Empire for a cold and sober surface elegance. The toga-statues show plainly with what painful care and dexterity the broad masses of stuff gradually came to be arranged in an agreeable manner, but this superficial refinement fails to atone for the loss of the grander temperamental qualities. These dry, mechanical figures are immeasurably surpassed by the magnificent statue of Augustus in the Louvre (Pl. 164). It conveys the atmosphere of a great artistic personality, which had a new goal in view, and perfect mastery of the means whereby to attain it. This goal seems to have been one far removed from the Greek ideal of beautiful form; the manner in which the figure is flooded with lively light is absolutely new. The delicately calculated illumination of the broadening, flowing surfaces in the midst of the crumpled, shadowy cataracts of stuff produces an astounding effect, and lends the figure a kind of lofty supernatural vitality. This noble creation is the outcome of a poetic power of imagination and of artistic emotion which evokes the subtlety of Rembrandt's pictures.

After this brief excursus, which affords us a glimpse into the Augustan age, we may continue our interrupted survey of those later Republican heads, the intellectual quality and artistic conception of which make them to some extent an introduction to and preparation for the Augustan period. The victorious advance of Hellenistic culture in the last decades of the Republic brought about a modification of the facial type which was, of course, first apparent in the higher ranks of society. The peasant-element gradually dies out; a higher intelligence and a more cultured taste proclaim themselves in physiognomy. Among the first of the works which bear witness to this evolution is the excellent, but unfortunately, nameless head in the Braccio Nuovo of the Vatican (Pl. 151). The finely observed, peering action of the eyes indicates shortsight. This is a brilliant, sceptical, epicurean old man, a true Roman, firmly rooted among his own people, yet enjoying to the uttermost his share of the intellectual heritage of the Greek world.

In contrast to the earlier representatives of the Italian populace, with its boorish elements, we now find leaders of intellectual and political thought, who unite in their persons the pride of world-empire with the attitude towards life of the Stoa and the Academia. Pompey and Caesar are unthinkable without Greek culture, and in their portraits the physiognomical effects of a very complex culture are clearly discernible. The features of Pompey (106—48 B. C.) (Pl. 155 a) lack the imprimatur of a great individuality; the plump, rather puffy face with its small eyes suggests a soft, good-natured disposition, of a pronouncedly sensual, somewhat timid type. The glance has none of the keenness and decision of a steadfast character. The low forehead betrays a mediocre intelligence. No more significant evidence of Pompey's vanity and exaggerated self-esteem could be found, than his deliberate imitation of the arrangement of Alexander's hair, with the locks brushed up from the forehead. In strong contrast to the petty effect produced by this narrow Philistine the lofty grandeur of Caesar (100—44 B. C.) lies in the unstudied ease and simplicity of his appearance (Pl. 156—158). But behind these simple, earnest, and thoughtful features slumbers a passionate strength of will, always at the service of the eager, active spirit. The portrait is eloquent of the faithful benevolence, the unfailing penetration, and the superlative wisdom of the man, but at the same time, we are conscious of a tragic presentiment which veils the face like a thin autumn mist shrouding a heroic landscape. The sculptor of the severe, sarcastic, and haggard basalt head at Berlin (Pl. 158 a) has exaggerated this tragic strain into an expression of unhealthy nervousness. There are further, two statues of Caesar which I must not overlook; these are the statue by Kleomenes in the Louvre (Pl. 156 b), the figure of which is copied from the Ludovisi Hermes by Myron, and the colossal statue in a coat of mail in the vestibule of the Palazzo dei Conservatori (Pl. 156 a), probably erected some decades after the death of the great statesman.

Of the many so-called heads of Cicero (106—43), the only one which can be accepted as genuine, in addition to the duly authenticated London example (Pl. 159) with its inscription, is the fine head in the Vatican (Pl. 161 b). The remaining Cicero-heads represent some other, and so far, unidentified contemporary (Pl. 160). In contrast to the dry, ironical personage represented in these, the

true Cicero portrait suggests an amiable, attractive nature, great oratorical powers, and an earnest, well-disciplined intelligence. In spite of their brilliant physiognomical subtlety and vivacity, all these portraits are marked by a certain heaviness; this is their Roman idiosyncrasy. It would be impossible to take them for Greek heads.

Although the Etruscans had shewn some faculty for its development, the realistic female portrait had been created anew by the Romans of the Republic. If Greek art had sought the way to the mysteries of the individual feminine soul by the representation of intellectually distinguished women, famous poetesses, and ambitious princesses, Roman artists, hampered by the Etruscan conception, struck out other paths. They astonish us from the beginning with their finely observed portraits of women of middle-class Roman society, whose coarsely healthy faces show a combination of honesty, narrowness, and common-sense, without any aristocratic touch whatever; the charm and beauty of womanhood soon withered under the heavy burden of maternal duties and household cares. From the historico-biological point of view, these powerfully constructed types are very characteristic as the expression of unspoilt, capable popular vigour; but they lack the charm of a higher femininity.

The facial characteristics of a good-natured, but somewhat depressed and ugly old woman, have been seized in a truly admirable manner in a head at Copenhagen (Pl. 201). There are certain glaring dissonances in the proportions, but this very defect adds much to the expression of warm and truthful vitality. The portrait of another aged woman of a benevolent, motherly appearance, also at Copenhagen (Pl. 208 a), impresses us by its unpretentious sincerity. The thick, fleshy cheeks, and the well-kept hair arranged in a roll over the forehead, are treated with a laconic, conscientious dryness and tightness. This plain, and not very tasteful coiffure was worn by the Roman women for several decades; it is to be found on the medallion portraits of Fulvia, the second wife of Mark Antony, and Livia, the wife of Augustus (38 B. C. to 29 A.D.), did not disdain the fashion (Pl. 207 b). Of this we have trustworthy evidence in the bronze bust in the Louvre, which in expression and conception contains many new elements. The portrait shows us an alert, capable woman, belonging to a cultured patrician world which made high demands on its women no less than on its men. The

charming girlish head at Copenhagen (Pl. 208 b) again, can only be conceived of as a portrait of the spoilt daughter of a noble house. The candid glance reveals self-consciousness, and at the same time, true maidenly innocence. The little dimpled mouth is enchanting. Confronted with new problems, artists gave up their painful cleanliness of handling. The treatment of the hair is noteworthy; the roll over the forehead is no longer a dry, conventional element (as in Pl. 208 a); it consists of soft, loose strands of waving hair.

The last two portraits were already full of the spirit of that Augustan age which represents an important turning point in the history of Roman portraiture. The enthusiasm for Greek art and culture, and also the cool, reserved elegance which characterised the mighty pacific ruler Augustus, set their stamp upon all the products of the period. The classical taste which breathes from the poetry of Horace, began to dominate the formative arts as well. The results of this in portraiture were a nobler, more idealistic conception, and a simplified presentment. Exhibitions of passion were banned by this standard, no less than exaggerated realism. Even in the psychical expression of these portrait-heads, there seems to be some of that cheerful and serene universality of mind which Horace has expressed so inimitably in his *Carmen Saeculare*. The vigorous, healthy peasant-types have vanished for ever from the Roman world: the Augustan age brings new physiognomical types with it: refined, aristocratic heads, with all the tokens of intellectual culture upon them.

Not only the poets, but the artists glorified the great Caesar who had given Rome the long-desired blessing of peace. He was honoured on countless occasions by portraiture in the remotest corners of the Empire, just as Alexander the Great had been; and just as Alexander had called the passionate and romantic portrait into being, so now the characteristic head of Augustus led to the lofty historical style in portraiture. The youthful Octavian lacked the dangerous, stormy genius of his uncle, but on the other hand, he possessed all the qualities necessary for the absolute command of great masses; he combined earnest, well-considered wisdom with a calculated coolness and a reticent distinction. His temperament never carried him away to hasty decisions; his great, ever-active soul never revealed itself fully to anyone; in it there were secret paths, the vistas of which might not be explored by the closest friend, a

conscious reticence, which gave an unapproachable dignity to his being. All these elements of a grandiose and lordly nature are present in embryo in the portrait of the Vatican (Pl. 163), which represents Augustus (63 B. C. to 14 A. D.) as a youth. The "wise boy" has a countenance all but mature; a severe self-mastery, which thrusts back all intimate emotion inexorably, reigns in the expression, which conceals a steadfast will and abnormal intelligence under the veil of a cautious good breeding. The academic subtlety and conscientious dryness of the execution agree admirably with the psychical characteristics; the portrait is an excellent specimen of the court-portraits of the Augustan Age. The youthful fashion of the hair, with the characteristic parting of the locks on the forehead, and the ripple over temple and ear, was retained by Augustus to an advanced age; it may be observed unaltered in nearly all his surviving portraits. Only the fine portrait-head in the Boston Museum (Pl. 167, 168) has deliberately suppressed these clear and pregnant iconographic peculiarities. The Boston head, indeed claims a place apart among the portraits of Augustus by virtue of the arrangement of the hair, for whereas, in all the others it lies close to the head in long, even, slightly waved locks (cf. Pl. 170b, 171, 173) here we have a short, capricious, unruly mass of curls, with a rich play of curves and twists. The triple parting of the locks over the forehead loses its pointed character, and the strands over the ears are not combed forward in flat curves of the usual type, but are left in charming disorder. This arrangement of the hair is not by any means the dry transcription of nature characteristic of other portraits of Augustus, nor has it anything in common with the bold travesty of natural forms shown in the bristling disorder of the hair in the so-called head of Marius. In the Boston head the Greek art-tradition is clearly recognisable, though expressed in the highly academic interpretation of the Pasiteles-school. A comparison with the treatment of the hair in the statue of Menelaos in the Palazzo Doria²⁰ offers a convenient test for this statement. The expression of the Boston Augustus, is admirable; it has the air of gentle melancholy, which in later portraits became a look of suffering and ill-health. No other portrait reveals the grave distinction and intelligence of Augustus with such profound insight and such amazing subtlety. We have to do some violence to our judgment if we reject the hypothesis of a Greek origin for this brilliant work.

The famous Primaporta statue of Augustus in a coat of mail (Pl. 170—171) represents the Emperor at a more mature age, probably well past forty; he appears in the imposing splendour of his military equipment before the troops, and is about to make an address (*Adlocutio*) to them, a happily conceived motive, very impressive in effect. When this statue was first discovered, its rich colouring was still in good preservation. The central motive of the relief on the cuirass, the delivery of the badge, refers to an actual historical occurrence during the victorious campaign against the Parthians; but in relation to the other allegorical figures, the decoration as a whole refers to the establishment of the Roman world-empire, and the Emperor's function as *restitutor orbis*. The head (Pl. 171) is treated with a certain cool, dry elegance, and the face expresses a patrician calm and a grave, imperial consciousness of power. This soul had, no doubt, its ebb and flow, and its storms, but all its impulses were curbed at their first movement by a lofty and commanding intelligence.

The signs of advancing age are much more pronounced in the newly discovered statue of Augustus (Pl. 172, 173) than in the Primaporta example. The Emperor stands in the act of offering sacrifice, the toga drawn over his head. The carefully elaborated head which has been fitted on the body, is greatly superior in quality to the torso, which is a very ordinary, mechanical production. Unity of effect was formerly obtained, in spite of the incongruous parts, by the painting of the statue. The hollow, somewhat dispirited face, the weary glance, the delicately modelled eyes with the thin lids, suggest ill-health. There are also lines of suffering about the mouth. All self-discipline and energy have proved weak defences against the misery of human existence. It is startling to see how the omnipotence of fate has ravaged the noble face of the ruler.

Among our store of gems there is unhappily, no trace of that portrait by Dioskurides, mentioned by Pliny and by Suetonius, which Augustus used as a seal in his later years. But there is compensation for this loss in other masterpieces by this artist which have been preserved. The exquisite *Gemma Augustea*²¹ may no doubt be accepted as the work of Dioskurides.

There are two extant portraits of M. Vipsanius Agrippa (63—12 B. C.) the victorious general of Augustus (Paris and Florence) (Pl. 174). Coura-

geous passion glows in the dark gaze of the shadowed eyes; the compressed lips and prominent chin are characteristic of the fearless, energetic man, prudent in preparation, bold in execution. These were essential qualities of generalship, which Augustus himself lacked. Large and healthy natures like that of Agrippa were not to be found among the Roman patricians of later periods.

Dark days for Rome followed on the golden age of Augustus. The brain-sick, weakly offshoots of a degenerate race ascended the throne of Caesar, and their frenzied caprices filled the world with dread and horror.

The portraits which have come down to us furnish material of the highest value for a general picture of this gradual decomposition. Every portrait of a ruler of the Julian-Claudian house is the faithful reflection of the ravage and decay of a degenerate human being. The creative hand of the artist penetrated more deeply and freely into the spiritual structure of the model than any historian. The portraits of Tiberius (14—37 A. D.) Caligula (37—41 A. D.), Claudius (41—54 A. D.) and Nero (54—68 A. D.) reveal more of the dark atmosphere of those days of cruelty and terror than the most circumstantial accounts of historians. What we see becomes an actual experience.

In the seated statue in the Vatican, Tiberius (Pl. 176) is represented in an idealised youthful portrait, as Jupiter; the face suggests patrician pride and a robustness verging on brutality. Compared with this, the bust of Tiberius in the Louvre (Pl. 177), becomes an eloquent pathological document. The physiognomical characteristics of the earlier Tiberius are still clearly recognisable here, but the youthful air of self-reliance has vanished. This is the ageing Emperor, embittered by harsh experiences, who fled to the solitude of Capri from the tortures of his diseased imagination. We cannot but feel pity before this wan and hollow face, these restless, terror-stricken eyes, and the curt, conscientious dryness of the modelling enhances the poignant impressiveness of the work. The artist has carried out his task with a cold, relentless gravity.

The extant portraits of Caligula (Pl. 182b) repel less by their structural forms than by the dark and cruel intensity of the gaze. The brutal expression is instinct with the incalculable cunning and the dangerous wit of a madman. The hollow cheeks and fixed eyes indicate consumptive disease. The portrait of Claudius is a bitter caricature of a ruler

(Pl. 180, 181). The hair, combed down over the forehead, the small overshadowed eyes in their fleshy setting, the prominent ears, make up a melancholy study of character; stupidity seems to have mated here with malignant animal fury. The head of Nero (Pl. 183) in the National Museum in Rome is very similar. The sensual fulness of the face, and the puffy modelling with its suggestion of dark passions, are kindred elements. The expression of the basalt head in the Uffizi (Pl. 182a) is franker, but even more voluptuous. The upturned eyes, with their combination of coquetry and exaltation, and the thick pursed lips betray a diseased imagination, and secret lusts. This theatrical face is crowned by a mass of short hair, curling upwards from the forehead, the characteristic coiffure of the Neronian period, in contrast to the close-lying hair combed over the forehead of the earlier Claudian Emperors.

There are portraits in existence, not only of the Emperors, but also of the princes of the Julian-Claudian line; among these are mail-clad statues (Pl. 184a), heroic, half-naked figures (Pl. 184b), and numerous busts and heads, some of which at least were no doubt destined to be fitted on to statues. Iconographic research has identified more or less positively portraits of C. Caesar (Pl. 184a), Germanicus, and Drusus minor (Pl. 186, 187). From the artistic point of view, however, these princely portraits are not very important. The faces have little expression; either the bony structure, the animal basis of being, dominates (as in the Drusus minor), or the features are full of a cold, impassive distinction. Large, widely opened eyes, looking coolly and unintelligently into space, are very familiar features. It is only in the head of the youthful son of Agrippa that we recognise a glow of warmth and intelligence (Pl. 184a); here the heir of a great father proclaims himself. The fine head of Drusus in the Naples Museum (Pl. 187) is a very typical example of the sober conception and hard, dry, measured modelling of the artists of this period. Details are carefully avoided, although certain accentuations of the expression seem to contradict this principle of execution; but the essential structural and personal elements of form are nevertheless rendered with admirable conciseness, without any touch of emotion. The handsome and very individual profile is extraordinarily stern and distinguished in effect. We seem to divine a total lack of nervous sensibility.

The portraits of nameless private persons, which give us deeper insight into the problems of ar-

tistic creation, are far more interesting, both physiognomically and artistically. It is among these that we find the best work of the sculptors. The head of a youth in the Barracco Collection (Pl. 188a) is a characteristic example of the hard, dry, terse style which was general at this period. The ruthless sharpness with which the peculiar structure of the bones under the skin is emphasised, the dry, conscientious, detailed treatment of the hair are typical of the new artistic tendency. The expression of another head of the Claudian period at Madrid (Pl. 188b) is more animated and less superficial; nervous exhaustion and a sickly pessimism are reflected in the lips and eyes; the exquisite disorder of the hair over the forehead is in admirable harmony with these. The fine head in the Capitoline Museum (Pl. 189b), which has been called M. Junius Brutus and Virgil on very insufficient grounds, impresses us as melancholy and unhealthy, but highly intelligent. The shadow cast by the overhanging hair on the forehead is a characteristic detail in a considerable group of Julian-Claudian portraits (Pl. 190, 195a).

Simultaneously with the dry, hard, and precise method described above, another tendency proclaimed itself in portrait-art, distinguished by its fuller, richer, and more picturesque rendering of form. The hair was very slightly indicated, and in the face, the fleshy contours were reproduced in all their mobility, with all their wealth of shadowy transitions. If we compare the Barracco portrait with the two busts at Naples (Pl. 191, 192), we shall note not only physiognomical contrast, but also a marked divergence of artistic intention. This transition from a harsh and rigid dialect to one of liquid softness may be traced in other domains of Claudian art, and in a specially beautiful and instructive manner, in the ornamental marble reliefs of early Imperial times.

Two busts of private persons are of great importance for an appreciation of portrait-art in the reign of Nero (cf. Pl. 195b and 197). The honest, candid face of Cn. Domitius Corbulo (Pl. 199), the victorious general who came to such a tragic end (67 A. D.) is typical as one of the last representatives of old Rome. The expression of the Pompeian banker, Caecilius Jucundus (Pl. 200) is very different. The supple cunning of the far-seeing usurer is written in lively characters on this face. It is marked too by a certain boorish ugliness; the artist has not spared us even the disfiguring wart on the left cheek.

The chill distinction and somewhat affected reticence which we have noted in a series of male portrait heads is no less marked in the female portraits of the Claudian period, and the careful elaboration and dry elegance of their modelling make their lack of intensity and of spiritual individuality the more evident. Compared with the complicated modes of hairdressing of the later Empire, the Claudian female coiffure is plain and modest²²; the parted hair is drawn across the temples in close waves and knotted at the nape of the neck: The charming head of a young girl in the Antiquarium at Rome (Pl. 203b) shows the simplest form of this arrangement. Later, the hair on either side of the face was more elaborately waved, and overlay the temples in loose masses, with little curls at the edge. This development is shown in the portrait of Livia as an elderly woman (Pl. 209), at Copenhagen. The joyous "insouciance" of the girlish head in the National Museum at Rome (Pl. 211) is in strong contrast to the dignified austerity of this mature woman. There is a true girlish grace in the turn of the head of this darling of a noble house; but what we miss in this bust is some suggestion of spiritual life. The women of this period seem never to have risen to a high level of culture. Even the elder Agrippina (Pl. 212b) manifests no intellectual energy; her face suggests nothing but a cold patrician pride. A magnificent portrait at Copenhagen (Pl. 213) stands entirely alone in its unusual depth and delicacy of spiritual expression. The hair is arranged in corkscrew curls in several rows over the ears. The face is full of a quiet, mournful resignation; the gaze reveals deep sensibility.

In the Neronian period of about 60—70 A. D. the rapid changes of fashion caused much variety in feminine coiffure. Sometimes the hair is arranged in rolls, in three regular tiers over corkscrew curls hanging upon the forehead (Pl. 215b); sometimes it is piled in stages above the forehead (Pl. 215a), an arrangement which also occurs in some of the male portraits of the period.

Whereas, even in Hellenistic times, Greek art produced no real portraits of children, the artists of the early Empire rendered the individual charm of childish types very thoroughly, and with their own peculiar cool realism. But they show us no blooming, healthy little boys, no merry putti with fat cheeks and delicious snub-noses; the atmosphere of the Roman boy in portraits is not a sunny one; it is oppressive, and full of sombre gravity. We

see sickly four or five year old boys, like the head in the Berlin Museum (Pl. 217) formerly wrongly called Marcellus. The dull, suffering face, on which the shadow of approaching death already lies heavily, is rendered with stupendous truth. Even in the observation and realisation of infant forms the Roman artists distinguished themselves, as is shown by the marble head of a puny anaemic babe in the Munich Glyptothek (Pl. 216a, b). "It is amazing to see how clearly and firmly the artist has modelled the vague, elusive forms of this undeveloped face" (Furtwängler). What a world of difference divides the conception of this pitiable human bud, and that of the joyous, playful cherub-heads of the quattrocento! We look in vain for the merriment and laughter of innocent childhood in the portraits of Roman boys. The explanation of this strange phenomenon probably lies in the close connection between portrait-art and the cult of death.

VII

The Flavian-Trajanian period was one of vigorous growth, not only in political history, but also in the evolution of art, a period of general renewal and quickening of the blood. The new, large busts, which took in both shoulder-tops, and also the breasts to below the nipples, were not the only tokens of the new departure. The significant transformation in artistic conception and sense of form made itself felt in every branch of art; wherever we look, we see signs of increased vitality. The new spirit which distinguishes the Flavian from the Augustan portraits, is the same as that which in two periods of Pompeian art divides the wall-decorations of the Fourth Style with their impressionistic boldness, from the sober, calculated elegance of the Second Style, or as that which distinguishes the plastic luxuriance of Flavian ornament from the restrained elegance of the Augustan motives. If the expression in the portraits of the early Empire was chilly, bloodless, and somewhat artificial, portraits of this later period were marked by an intense and startling vitality and directness. The capacity to give an almost impressionistic rendering of loose hair and nervous skin produced undreamt-of effects. This was the starting-point of that mastery of material, which exercised a decisive influence upon the whole development of Roman portrait-art in the second century after Christ.

The most brilliant specimens of Flavian portrait-

ure are not to be found among the busts of the Emperors; on the other hand, it must not be forgotten, that these alone can offer us trustworthy data for an examination of the evolution of style. For this reason it will be well to point out the distinguishing innovations of treatment as exemplified in them.

Even physiognomically, the Flavian Emperors seem to be of a type perfectly distinct from that of the consumptive, sickly Claudians. Vespasian is a veritable peasant with his fat cheeks, and narrow, irritable look (78—81 A. D.) (Pl. 218). The burdens of a ruler's duties seems to press heavily up on this upstart, and to find expression in his face. It betrays a lack of culture, but claims sound understanding, simplicity of mind, and a rigorous sense of duty. A plain burgess confronts us, offering a better basis for benevolent, prosperous government than the devastating self-esteem of Julian and Claudian rulers. In contrast to the honest Vespasian, the cold, repellent megalomania of Domitian (81—96 A. D.) represents an obvious retrogression. His expression (Pl. 220b) is full of a vulgar and boundless arrogance. The face has strongly marked characteristics in the abnormally high forehead with the carefully arranged ends of hair, the coarse aquiline nose, and the soft full cheeks, on which we divine the feminine pallor (feminine paleness) mentioned in the texts. A survey of these imperial busts suffices to show the new elements of plastic form in Flavian portrait-art. Both in conception and execution there is a liveliness, a verve, and a fresh, realistic sense very remote from the cold reticence and grandiose hardness of the Julian-Claudian portraits. In its searching perception of rounded flesh and loosened hair, Flavian portrait-art must be credited with a great achievement. Such tendencies reveal themselves already in the imperial busts (cf. the treatment of the hair in the colossal heads of Vespasian and Titus at Naples, Pl. 218b and 220a), but the best examples are to be found in nameless portraits, which are greatly superior to those of the rulers in artistic qualities. In the majority of these, the chronology must rest entirely upon stylistic evidences. The Flavian form of bust is common to them all; but there are examples of this fully authenticated as works of the reign of Nero, and it certainly persisted at least in isolated survivals of the true Flavian period for several decades; we have thus a wide margin for the dating of these heads.

The magnificent head of the National Museum in Rome (Pl. 222) is certainly Flavian. In style and modelling it is very closely akin to the Domitian of the Antiquarium in Rome (Pl. 220b), notably in the treatment of the hair and the line of the lips. Its liquid, picturesque manner is in strong contrast to the hard, precise rendering of the portraits of Caesar and Augustus. Physiognomically, it proclaims a more refined and thoughtful personality than that of the brutal Domitian-portrait.

A memorial of Flavian portrait-art which has not as yet received all the attention it deserves (Pl. 225) has survived among the bronzes of Herculaneum. The destruction of the town in the year 79 A. D. consequently gives a safe limit *ante quem* in fixing the approximate date of its execution. It is the head of a bearded old man, with a bitter, sarcastic expression. The treatment of the sunken cheeks and the frowning brows, and the vigorous lines of the forehead reveal most excellent gifts of observation. The short beard, which was not yet generally worn in Flavian times, is indicated by close, incised lines. It will be interesting to compare the strongly marked expression of the Herculaneum portrait-head with the dry, inarticulate realism of the Republican in the Palazzo dei Conservatori (Pl. 128a). This will throw much light upon the originality of the conception and execution. A comparison with the fine Greek head from Catajo, now at Vienna (Pl. 76) is also instructive. In spite of great physiognomical affinities and obvious identity of artistic methods, the persons represented seem to be types of different races. On the one hand we have the brilliant Greek, an evidence of the depth and beauty of intuition of an artist-poet, on the other the drily sarcastic personality of a cultured Roman. And how different is the sense of form, especially in the treatment of the hair! The two heads might stand for poetry and prose. Affinity of expression as well as of treatment form a strong bond of union between the bald-headed Roman of the Uffizi (Pl. 226) and the bronze head from Herculaneum. The Flavian type of the bust confirms this synchronism. The similarity of treatment in the restless little curls over the ears, and sharp lines of the wrinkles in the forehead are further unmistakable evidences. The rendering of the loose mass of the hair is much more perfect in the other fine portrait in the Uffizi with the incised beard (Pl. 227) (cf. also the bust of the Haterii aedicula, Pl. 225a). This portrait again cannot be much

later in date than the Flavian-Trajanian transition period. Parallel phenomena are to be found among the female portrait-heads; I may instance the piled-up coiffures of curls. The disengagement of the curly masses of hair so noticeable in the colossal head of Titus at Naples, is carried out more deliberately, and to a greater extent in the fine bust of a youth in the Vatican (Pl. 228b). Other works in which the treatment of the hair is quite in the Hadrian-Antonine style are: the so-called Trebonianus Gallus (Pl. 228a) of the Capitoline Museum, and the masterly portrait at Boston (Pl. 229). A glance at the head of Antoninus Pius in the National Museum in Rome (Pl. 264b) will confirm this assertion. The so-called Trebonianus Gallus has a short, stubbly beard and wears a wreath in his hair (a poet?). The Boston head, however, is beardless. Again, the bitter, sarcastic excitement of the expression connects this work with portraits of the Flavian period. The treatment of the hair, however, and the plastic indication of the pupils of the eyes, which we also find in the Florentine bust, belong to a later time. For it was not until the period of Hadrian that the plastic rendering of the pupils became general. We must conclude that the Boston head, as well as the Capitoline bust are examples of the Flavian tendency still persistent in the art of the time of Hadrian. I may refer in confirmation to the undeniable relation of the Boston head, especially in profile, both as regards expression and modelling, with the portrait-head No. 11 of the Hadrianian circular medallion on the Arch of Constantine²³. These indications will suffice to shew how the threads of development stretch forward, and how they gradually meet to form a close weft.

If in the private portraits of the Flavian-Trajanian period which we have just considered, the principle of impressionistic and naturalistic treatment seems to have been worked out in an extremely effective manner, there are among the obviously Trajanian examples some in which conception and modelling diverge very markedly from this tendency, and produce an impression of academic sobriety. The expression, especially in the case of portraits of Trajan himself (98—117 A.D.) (Pl. 232) becomes tenser and more rigid, the features are full of the austere gravity of a fixed, imperial will. The language of form is harder and sharper; the soft, shadowy transitions are avoided, and the large forms are juxtaposed with sober clarity. The quivering effects of light and shade, the

nervous forms of the Flavian portraits are renounced, and the hair, combed low over the forehead, and lying close to the head — the characteristic arrangement of the time of Trajan — reveals the change in taste by its dry treatment (cf. Pl. 236a).

The bust at Naples (Pl. 233), one of the most important productions of Trajanian art, may be looked upon as the most brilliant achievement of sober realism. The flaccid masses of flesh with their deep furrows, the weary, powerless gaze are rendered in a masterly fashion. The pride and reserve of the sitter are betrayed by the thin, tightly compressed lips. Compared with this aristocratic, melancholy old man the charioteer of Pl. 234b seems disagreeably vulgar and debased. Such heads are still to be seen among the jockeys on a modern race-course. The thongs across the chest form part of the characteristic equipment of a Roman charioteer.

Two excellent childish portraits of the time of Trajan have been preserved in the carefully executed examples in the Vatican (Pl. 235). The fashion of the hair, and also the shape of the bust, which includes the shoulders, must be taken into account in determining their date. The remarkable likeness between the two suggests that they represent members of the same family; but the personal character is delicately emphasised by the difference of expression. The one boy looks darkly and sullenly before him; in the other, a fresh and child-like grace is suggested by the gentle turn of the head, and the more abundant growth of the hair.

The female portraits of the Flavian-Trajanian period show us, among other variations in style, the rapid changes of coiffure among Roman ladies of quality. A comparatively simple form of the Flavian mode was introduced by the beautiful but depraved Julia, daughter of the Emperor Titus (Pl. 238). In her portraits the forehead is enframed in a roll consisting of innumerable little curls, which enhance the piquant charm of the youthful face. The hair is plaited at the back, and the braids are then arranged in a coil. The mass of curls is arranged more conically in the portraits of Domitia (Pl. 239), whose hair is drawn together in a close mass, like a dry sponge. The development of these fashions led to styles more and more complicated (Pl. 240, 241); but occasionally we find as in Claudian times, among the portrait heads, exceptionally simple arrangements, which disregard prevailing fashions (Pl. 237a) and are borrowed from the Greek ideal types. In the transition to

Trajan, the Flavian roll of curls became "an artistic erection of loops and spirals in several storeys, which excited the mockery of the satirists" (Steininger) (Pl. 236b, 243, 244a). Rich, well-designed proportions were attempted, instead of the heavy bolster. We see tight, extremely rigid forms, which completely contradict the texture of soft, flowing hair, and suggest that the curls of the Flavian-Trajanian ladies were of metal rather of hair, even false hair. The sharp line of junction above the forehead seems indeed to indicate that these structures were often wigs. They were worn by Plotina (Pl. 245b), Marciana, Matidia (Pl. 245a), and their contemporaries. The magnificent so-called bust of Julia in the Capitoline Museum (Pl. 244b) is one of the gems of Flavian-Trajanian portrait-art, with its exquisitely capricious poise of the head, and the cunningly woven diadem of ringlets in relief. In this impressionistic manner, which clearly aims at a picturesque disregard of sharply defined plastic forms, we hear a murmur of the melody which, carefully scored and further developed, was taken up by the whole orchestra in the time of the Antonines.

In Hadrian (117—138 A. D.) "the Janus-head of Greek and Roman sway underwent an eternal fusion" (Domaszewski). This significant thought is proclaimed by the union of the Attic Palladium with the Roman she-wolf on the reliefs of the mailed statues erected in his honour at Olympia (Pl. 246a), Crete, and Cyrene. A deep reverence for Greek art had taken root in the essentially Roman nature of this uneasy wanderer. He showed a special consideration for Greece, and no doubt attracted numbers of Greek artists to his Court. His favourite architect, Apollodoros, was a native of Damascus, and it is by no accident that one of the best busts of Hadrian bears a Greek signature ("Zenas", Museum of the Capitol, Room of the Busts of Emperors, No. 49).

Admiration for the brilliant artistic periods of the past naturally led the art of Hadrian's reign to a chilly academic classicism. The sculptor of the heroic Hadrian as Mars in the Capitol (Pl. 246b) was inspired by the so-called Ares Borghese; the Antinoös of Delphi (Pl. 250a) owed its being to the so-called Apollo of the Thermae; and other statues of Antinoös in Naples (Pl. 250b) and Rome may be traced to Greek sources. Indeed, the heads of Antinoös are unimaginable without careful study of Phidian models. But there was one thing which was denied to these epigoni: a lively freshness

of execution. Their modelling lacks the more delicate, nervous thoroughness of the Greeks; the planes are flat, cool, and smooth.

Hadrian was the first of the Emperors who grew a beard, and thus made the philosopher-type a courtly one. Beards thenceforth became a fashion that lasted for centuries, just as the clean-shaven faces of an earlier age had done. Innovations characteristic of the artistic activity of the reign of Hadrian were: an enlarged form of bust, which included the junction of the upper arm, and a freer use of the drill in the treatment of the hair. The plastic deepening of the pupils of the eyes was also generally adopted at this period.

Among the extant portraits of Hadrian, two principal types may be distinguished. The first is of a more general, idealistic kind, with a cold, patrician air; in the other, all the nervous, suspicious uneasiness of that restless nature seems to have found quivering expression (Pl. 247, 248b). Hadrian's characteristic arrangement of the hair, with the curls combed lightly upwards on the forehead suggests the Emperor's vanity.

The portraits of the beautiful Bithynian youth Antinoös are in complete harmony with the classical, idealistic tendency. This cherished favourite of the Emperor, who drowned himself for his master's sake in the Nile under the influence of a sinister delusion, was worshipped as a god after his death, and innumerable statues were erected in his honour (Pl. 250—256). Once again antique art concentrated its powers on the creation of a grandiose ideal type in its treatment of the pensive, sensual face, in whose heavy eyes lurked the fire of mystical ardours. The features defy the petty limitations of reality; there is something unbridled and occult in the expression, the dark poetry of a fatalistic resignation. And behind the veil of those eyes "we seem to divine the unfathomable depths of a subtle spiritual life" (Justi). In the expression of some of the Antinoös-heads we are startled by a positively Giorgionesque feeling. In the colossal statue in the Vatican (Pl. 255) the youth is represented as Dionysos, whereas the sculptor of the Capitoline example has immortalised him as Hermes (Pl. 254). The work is always careful and elegant, but it lacks freshness, notably in the treatment of the nude; the forms have been evolved from academic precepts rather than warmly conceived. The academic manner is also very apparent in the handling of the hair. The boldness of the Flavian-Trajanian period has made way for a chilly,

calculated elegance. The portrait-heads of persons outside the court circle retain much more of the healthy naturalism of earlier days (cf. Pl. 248a).

In contrast to the towering artificial coiffure of the Flavian-Trajanian ladies, Sabina, the wife of Hadrian, adopted a much simpler and more natural arrangement (Pl. 257). Her hair is parted in the middle, and drawn down on either side of her head in rippling masses. The delicate oval of the face, the soft junction of hair and brow and the picturesque treatment reveal the influence of the ideal types of Praxiteles in the beautiful head in the National Museum, Rome (Pl. 257b). The well-preserved traces of colour in the drapery over the head (red), and in the hair (black) are noteworthy. We have indeed, numerous evidences that the hair, eyes, and lips of the portrait-heads of the early Empire were painted; a deep brownish red was preferred for hair and lips. As our example shows, this painting persisted fitfully to the times of Hadrian. But with the Antonines, painting was definitively abandoned; for with the adoption of the new coloristic principles, which gave relief to the hair, and treated it as a kind of lace-like ornament, painting became superfluous. Purely plastic means were thenceforth used to produce a very effective differentiation of the face and the hair.

An enquiry into the foundations and causes of this new plastic development must not overlook the artistic activity of Greece, which, under the indulgent protectorate of Hadrian, put forth fresh blossoms. If we make a careful survey of Greek portraits of the second century after Christ (Pl. 258—263) we shall note, perhaps not without surprise, that the motive-powers of the new movement even in this late period, lay hidden in the friendly soil of Greece. There is no Italian portrait of Hadrian executed in a technique so advanced as that of the bust (Pl. 258a) from the Olympieion at Athens. The dull gaze, and the smooth delicacy of the skin almost suggest the effeminate distinction of an Eastern despot. The specifically Roman element in the Emperor's personality is entirely suppressed. In the treatment of the disengaged curls, we have the germ of that technical mastery of work in marble under the Antonines which is displayed in the portraits of Marcus Aurelius, Lucius Verus, and Commodus. The languishing side-glance and the turn of the head three-quarters in profile are also typical characteristics of Antonine and Aurelian portraiture. We shall examine the artistic significance of these innovations

presently; here we are more especially concerned with the terms of *Cosmetes* from the Diogeneion Gymnasion at Athens. The portraits of these venerated directors of the Gymnasion, the dates of which may be determined almost to a year, give us a good idea of the physiognomy of distinguished Athenians from the second to the third century after Christ. The head of Sosistratos of Marathon, who held office in 137/8 (Pl. 258b) might very well be a production of metropolitan Roman art; but other heads are physiognomically the direct descendants of the Hellenistic portraits of philosophers (Pl. 259). Portraits in the manner of the superb head of a Cynic philosopher in the Louvre may have exercised not only a physiognomical, but also a technical and suggestive influence. But the treatment of the hair has lost a good deal of picturesque freshness and characteristic vigour by its technical perfection.

In contrast to these genuinely Greek heads, we have in the splendid portrait of a man with masses of curling hair, the representative of a Semitic race (Pl. 261). The fascinating beauty of the features, and the dreamy melancholy of the expression have seduced some scholars into the mistaken identification of this head as a portrait of Christ. Another hypothesis which gave it the name of Herodes Atticus is equally baseless. All that may safely be asserted is, that this portrait, in which racial temperament and personal character combine in perfect unity, must always be reckoned among the masterpieces of Antonine sculpture. No other portrait of the second century can compare with it for expressive harmony and delicacy.

The metropolitan Roman statues of the Antonine-Aurelian period are very different; they impress us as almost tame and colourless in comparison. In the physiognomical expression of the numerous extant heads of Emperors a certain theatricality, a hollow, arrogant elegance predominates; the emasculated types suggest lustful indulgence, intellectual narrowness, and weakness of character. The noble, meditative type of the Emperor-philosopher (Pl. 265, 267a) is counterbalanced by the repulsive effeminacy of Commodus (180—193 A. D.), who loved in his arrogance to be represented as a new Hercules, as in the technically astounding bust of the Palazzo dei Conservatori (Pl. 270a). The decline of taste is shown in the excessive size of the bust, which includes the whole of the chest and also both arms. But the effect produced by the powerful

torso on an open-work support, minutely and elaborately executed, is thoroughly unpleasant, although the sculptor has made a very successful attempt to suggest the combination of evil passions with theatrical coquetry and puerility that marked the gladiator-emperor, by a loaded and exaggerated treatment of forms. If the smooth, effeminate face and the crisp hair of this head reveal a strong Oriental strain, we must remember that the appearance of the Oriental element had already become a historical fact, even among the populace, under Septimius Severus (193–211 A.D.) (Pl. 267 b). The old honest Roman types were disappearing. The Emperor himself was a native African, filled with the wild energy and unconquerable hatred of the true Carthaginian; his features mark him plainly as the son of an alien race.

→ The importance of the portrait art of this period in art-history lies chiefly in the fact that it brought about the final victory of the principle already alluded to several times, the coloristic principle of the treatment of the hair, with a view to effects won from the interplay of light and shade. The crisp masses of hair worked over with the drill took on a soft, chromatic lustre. No clearly defined details were presented to the eye; there was rather an attempt to give the hair in its optical effect with the chromatic charm of a quivering chiaroscuro. It is essential for a right appreciation of this new treatment of the hair, to note that here the stylistic forms of the soft clay model were faithfully transferred to the marble. The modelling stick, and its work in the soft clay is perceptible everywhere (cf. more especially the two heads of Lucius Verus Pl. 269). The incised pupils too, which were designed to replace the earlier painting, were necessitated by this momentous change in the treatment of marble. Further characteristics of nearly all Antonine portrait-heads are the polish of the marble, and the sidelong glance of the eyes.

If Greek art had developed the expressive power of the gaze by a characteristic treatment of the surrounding muscular details, till it commanded an amazingly rich and varied scale of accents, Antonine portrait-sculpture employed the subtlest means to produce the illusion of the incessant mobility of the eye itself. The utmost elaboration, which was achieved in the time of Marcus Aurelius by the apple-shaped treatment of the pupil, persisted till about the year 240 A.D. "In contrast to the shadowed pupil, the eyeball was irradiated by the

strongest light, by which means that brilliant cone of light which appears on the living eye was imitated. This effect of light varied in the portrait-heads with every variation of the illuminant, just as in the natural eye" (H. Lehner).

In all the Antonine imperial heads, the gaze is marked by a sort of insipid, over-refined elegance, to which the drooping eyelids give an almost sickly character. It is only in isolated portraits of philosophers that the Hellenistic tradition persists. Thus in the fine bearded head in the Capitoline Museum (Pl. 273 a), the internal excitement of the sceptically-minded thinker is betrayed by the lines of the brows and the wrinkled forehead; we might suppose that Greek portraits like the Diogenes-head had haunted the artist as he worked. Among the numerous portraits of private persons of the times of Hadrian and the Antonines we find a bust, authenticated by an inscription, of the Damascan architect Apollodoros (Pl. 276), whom Hadrian sent to banishment and death, for daring to criticise his architectural plans. The head is rich in characteristic details; the ears in particular are very peculiarly shaped. The face is not specifically Roman in character. A comparison of the admirable portrait-bust in the Naples Museum (Pl. 277) with this work is a very instructive lesson in the development of the technique of marble. The treatment of the hair, which is combed over the forehead, agrees with that prevalent in the time of Hadrian, but the disengaged strands of the beard, on the other hand, already show the mature Antonine technique. In the Apollodoros we recognise the dry, mathematical cast of mind of a technical genius, but in the expression of the Naples head poetical and philosophical tendencies predominate.

Another work of great value as a document in the history of civilisation is the half-length of a court dwarf, formerly called Aesop, in the Villa Albani, Rome (Pl. 279). The deformed hump-backed body is crowned by a bearded head full of crafty intelligence, the quips and sarcasms of which were invoked to drive away the demons of fear and sorrow from the Emperor. Centuries later, Velazquez had to deal with a similar type.

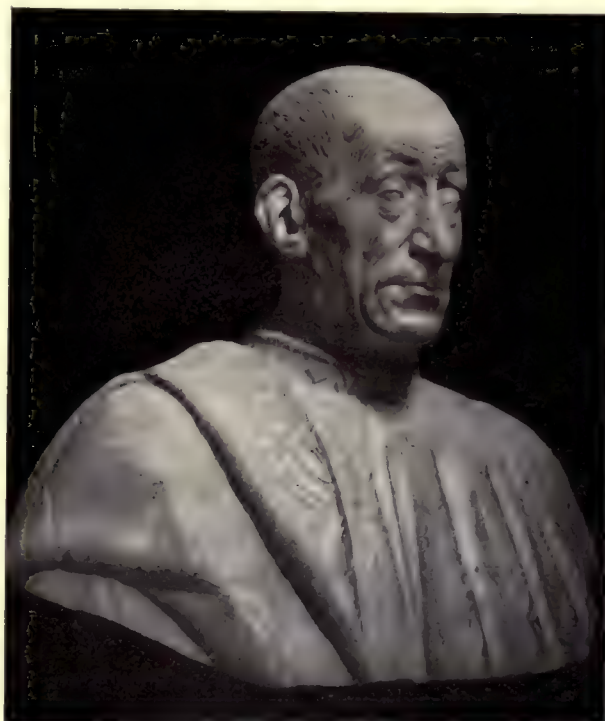
The sons of the various barbarian races which were becoming more and prominent in the Empire, aroused great interest in artists by their anthropological and psychical peculiarities. The choleric determination and dark savagery of these barbarian heads are in strong contrast to the nerveless elegance of court portraiture. It is not known

so far of what races were the youth of the Capitoline Museum, once mistakenly supposed to be Arminius, leader of the Cherusci (Pl. 280b), whose bust is of a Trajanian form very unusual in the days of the Antonines, and the bearded barbarian of the Uffizi (Pl. 280a); but the negro type is pronounced in the fine head from Thyreatis at Berlin (Pl. 281). "This head has the beauty and disdainful pride of a beast of prey. When we have observed it for a time the dark expression becomes strangely sinister. It changes with the play of light on the ball of the eye and the hollowed pupil, passing through all the stages from sullen misery to dark ferocity" (Schrader). The untamed power and energy that mark this head give it affinities with the portrait of Caracalla.

The attractive head of a young girl in the National Museum in Rome (Pl. 282) ranks high among the female portraits of the Antonine period. In profile more especially its immature and artless grace is delightful. The hair waves along the temples and is arranged in a neat braid at the back of the head. The various portraits of the elder Faustina (105—141 A. D.) reveal the intoxicating, voluptuous beauty of a woman of high rank (Pl. 283). There is a magnetic quality in her glance; it has something of that irresistible coquetry to which men yield as to a magic spell. The coiffure with the crown of plaits on the top of the head is tasteful and becoming. Female types like the younger Faustina (d. 175 A. D.) (Pl. 284a) with the lascivious earnestness of her face, seem to have flourished in that atmosphere of universal moral degeneracy. The hair of this head is parted in the middle and arranged in graceful S-shaped loops. The features of the plain, ill-tempered female head in the Copenhagen Glyptothek are unusually full of character (Pl. 286). The coiffure of waved and parted hair braided low on the nape of the neck is characteristic of the period

of Lucilla (147—183 A. D.). The Copenhagen Glyptothek possesses a treasure of the first rank in the beautiful head of a young woman, Pl. 287. The round face, turned slightly to one side, is radiant in its grace and loveliness; the technical execution, too, is remarkable for its delicacy. The white polished surfaces of the flesh are admirably relieved against the yellowish brown tones of the hair. The coiffure is familiar to us on the medals of Manlia Scantilla and Didia Clara; the head must therefore date from the last decades of the second century. This charming and natural

arrangement of the hair developed into the massive, artificially waved structure we find in the portraits of the brilliant Syrian princess, Julia Domna (d. 217) (Pl. 288b), from which the face looks out as from a cleft in a mountain. The hair was gathered at the back into a large, flat coil. Sculptors of the period gratified the vanity of Syrian ladies by elaborating the coiffures of their portraits, and making them removable. Thus the rapid changes of fashion could be followed even by their busts. This senseless tyranny of fashion naturally excited the gibes of the satirists. Martial justly



Phot. Alinari

Ill. 16.
Marble bust of Pietro Mellini by Benedetto da Majano.

lashes these ridiculous extravagances of his age. A female portrait at Copenhagen is an interesting example of the removable coiffures of this period²⁴. The delicate oval of the face, surrounded by the quiet, simple frame of the hair, the tired, slightly downcast eyes, looking sideways into space, combine to give an impression of unusual refinement, and somewhat unhealthy delicacy. It has affinities with the poetry of the marble busts of Laurana²⁵. The much enlarged form of the bust of Julia Domna (Pl. 288b), which indicates the movement of the entire right arm under its draperies, is characteristic of the third century. The work has lost all architectonic character, and looks like a fragment of a statue.

This period was further marked by the increasing popularity of polychrome busts of coloured marbles and alabaster, the decorative effect of which was well displayed in the magnificent marble halls of the imperial palaces. It is hardly possible to form a just appreciation of them in their present condition, torn from their original surroundings, and set in the crowded galleries of modern Museums.

The last great period of Roman portrait-art began with the bust of Caracalla (Pl. 290). It lasted only a few decades, till about the year 250 A. D. The dark rage and vigour which burn

in the sharp, decisive turn of the head and in the angry eyes of the Emperor, are in strong contrast to the nerveless refinement of the Antonine portraits already considered. The depravity and malevolence of this terrific figure found expression in a very grandiose artistic form. In the convulsive attitude and the contraction of the features there seems to be some imitation of the portraits of Alexander. Caracalla (211–217 A. D.) was the first Emperor who returned to the fashion of close-cropped beard and hair. The Antonine tradition is still observed in the treatment of

the mass of short, thick curls. The extant portraits of the Emperor Maximinus Thrax (235–238 A. D.) (Pl. 291 a), among which the bronze head at Munich²⁶ is pre-eminent, also show the short hair and stubbly beard. Here "all plastic treatment of the hair is renounced; the sculptor only seeks to render the general effect of the mass of shorn hair." The marble portraits, with their flaccid, fleshy surfaces and the rigid vertical furrows over the root of the nose represent the Emperor at an advanced age. In form and expression they are completely un-Roman; "but they differ even more from those Orientalistic types which play so important a part in later imperial portraiture than from the true Roman types. The large, candid features of the man are distinctly Germanic; the Gothic father

speaks from them. They are akin to those of various persons of purely German descent" (Furtwängler). The portrait of Maximinus represents a man of vigorous character, strengthened by military discipline; the physical contrast between him and his degenerate contemporaries is of great historical significance.

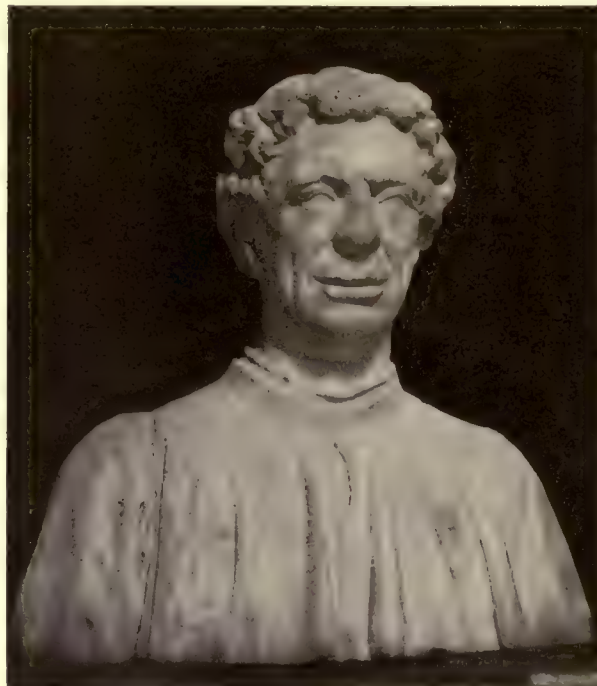
The colossal head of the youthful Gordianus III. (238–244 A. D.) follows closely upon this in date (Pl. 292). The more summary modelling was no doubt determined by the scale of the work; the expression is concentrated mainly in the eyes, to

which the thick eyebrows, meeting over the nose, give a gloomy, brooding look. The outline of the hair, the upward cast of the eyes, and the dimple in the chin are very individual traits; the ears, which are now lacking, were modelled separately and fixed on to the head.

The heights to which Roman portraiture could still rise in the third century after Christ are shown in the splendid bust in the Vatican of Philippus Arabs (244–249 A. D.) (Pl. 293). The half-length figure is clothed in a toga draped in the characteristic fashion of this late period. The false look of the eyes

and the choleric expression tell us much more of the Emperor's disposition than do the scanty records of the texts. His face is pre-eminently that of the true-born Arab, who seeks to attain his ends by cunning rather than by courageous effort. Among the many contemporary portraits of private persons, we will mention only the head at Munich (Pl. 295b), and the interesting bust of a tragedian (Pl. 295a) in the Museum of the Capitol. The gravity of the first is no less admirably rendered than the arrogance of the second, whom we recognise as an actor from the tragic mask over his left shoulder.

With Gallienus (253–268 A. D.) the fashion of longer hair and a short beard came again into favour. Some attempts were also made to resume



Phot. Alinari

Ill. 17.

Marble Bust of Matteo Palmieri by Antonio Rossellino.

the Antonine treatment of the hair, but these were unsuccessful; the execution of the day remained hard and minute. The colossal head in the National Museum in Rome is one of the best character-studies of the Emperor (Pl. 298). The softness of the contours suggests the voluptuary; but the sombre eyes hint at slumbering reserves of energy and activity. The small mouth with its pouting upper lip is very characteristic. This Gallienus (cf. also Pl. 299) is the last great achievement of Roman portrait-art, for after 250 A. D. no vital work was produced.

This applies also, of course, to female portraits. Maturity and decay may be traced in these, too, throughout the course of the third century. The busts of the ambitious Syrian princesses, with their intellectual gravity and noble energy of expression belong to the loftiest achievements of Roman portrait-art. The two heads in the Copenhagen Glyptothek (Pl. 303, 304) of about 230—250 A. D. still show amazing vitality. Their spiritual expression is also delicately differentiated; in the one, we read a brooding melancholy; the other has a cheerful, intelligent face, with limpid eyes. The fashion of the hair remained unchanged in essentials throughout the whole period; it was gathered at the back into a kind of broad queue, shielding the nape of the neck (Pl. 300—302). In the time of Gordianus III. the braids were also brought up and fastened on the crown of the head (Pl. 304).

The specimens of portrait-sculpture which have survived from the second half of the third century onwards are scanty. Roman art was not altogether barren in this domain, even in these later times, but the candid eye, undimmed by theories, recognises approaching decline even in a hasty survey. The stylistic principles which determined the art of the fourth century after Christ, the severe frontality and rigid symmetry, the taste for effects won by decoratively treated planes, were all anti-individual in tendency. This observation contains in itself the condemnation of late Roman portraiture. An art which had lost the power of individual treatment could not produce vital portraits. In the late Roman heads there is no psychic emphasis; they look out at us rigid and unmoved. The characteristic details of plastic unity have shrivelled into feeble decorative conventions. The most noteworthy of these decadent examples after the two colossal statues of Roman magistrates (Pl. 306) are: the colossal head, not as yet identified with any certainty (Constantine I.?) (Pl. 307 a), in the

courtyard of the Palazzo dei Conservatori in Rome, the head in the Copenhagen Glyptothek (Pl. 305 b) which the recent discovery at Ponte Sisto points to as that of Valens or Valentinianus I. (364—392 A. D.), and a portrait in the Uffizi (Pl. 307 b). In the last the effort to render the soft, pendulous flesh in a manner characteristic of its texture, is very apparent. There are evidences of careful observation in the furrows in the forehead and the knitted eyebrows. The strongest expression lies in the upturned eyes; but the effect aimed at by the crescent-shaped pupils is crude and superficial.

The full development of the tendency to treat surfaces as decorative planes after Constantine was necessarily fatal to portrait-art. The heads in these late portraits are not modelled in three dimensions, but are presented to the eye as decoratively divided structures with a kind of perspective of planes (Pl. 308). The modelling is monotonous and nerveless, almost childishly primitive, and recalls that of early Oriental sculpture. The eyes are large and surrounded by a hard outline; the brows are arched to an exaggerated degree; the hair, represented by conventional incised lines, covers the head like a skull-cap. The various portions of the face are modelled entirely without detail, and show no sense of organic proportion and correlation.

Such anti-individual principles could not but bring about the speedy end of antique portrait-art. The brilliant gifts which had created forms so incomparable and so varied for the physical and psychical interpretation of human individuality, which gave us perhaps the grandest portrait-heads of all time, died out slowly but surely at the end of the fourth century.

Centuries passed before plastic art once more produced admirable, individual portraits in Italy, works to some extent comparable in vitality with the majestic achievements of antique portraiture. He who carefully compares the bronze bust of Lodovico III. Gonzaga by Donatello²⁷ with the portrait of Norbanus Sorix, the two heads of Romans (Pl. 137, 143 a) with the marble bust of Pietro Mellini by Benedetto da Majano (ill. 16) and the portrait of Matteo Palmieri by Rossellino (ill. 17), will recognise an essentially Italian quality, a heritage from Roman antiquity, in the sturdy, rustic character and the sober, searching realism of the quattrocentist portraits. And this affinity is of deep interest to the student of art-history,

NOTES

¹ JULIUS VON SCHLOSSER, *Geschichte der Porträtbildnerei in Wachs*. Vienna, 1911.

² L. CURTIUS, *Die antike Herme*, 1903. — Bienkowski's researches concerning bust-forms (*Reports of the Academy of Cracow*, 1894; *Revue archéologique*, 1895, II, 293 et seq.) are of fundamental importance.

³ F. NOACK, *Die Baukunst des Altertums*, Pl. 127.

⁴ F. HETTNER, *Illustrierter Führer durch das Provinzialmuseum in Trier*, 1903, p. 76 et seq.

⁵ CURTIUS-ADLER, *Olympia*, Vol. V, p. 294, No. 170.

⁶ *Catalogo del Museo di Scultura antica*, Fondazione Baracco, p. 30, No. 123.

⁷ FURTWÄNGLER-REICHOLD-HAUSER, *Griechische Vasenmalerei*, 2nd addition to p. 264, ill. 94 a; E. PFUHL, *Die griechische Malerei*, Pl. III, 10; *Neue Jahrbücher für das klassische Altertum*, 1911.

⁸ *Catalogue of Sculpture*, Part VII, Vol. III, No. 2001, Pl. XIX.

⁹ *Jahrbuch des Kais. deutschen arch. Instituts*, 1911, p. 64, ill. 8 and Pl. 1.

¹⁰ An important example of the Euripides head was recently acquired for the Museum of Fine Arts at Budapest.

¹¹ Type D in FURTWÄNGLER, *Über Statuenkopien im Altertum*, p. 41. Another replica of this type is at Boston (cast at Munich, No. 776 a).

¹² CONZE, *Attische Grabreliefs*, Pl. CCXI; ARNDT-AMELUNG, *Phot. prints*, 698—701; COLLIGNON, *Les Statues funéraires*, p. 149, Fig. 82; *ibid.* the head of Prokleides, p. 152, Fig. 85.

¹³ I am thinking here more especially of the head of an old woman from a stela, lately acquired for the Munich Glyptothek: *Münchener Jahrbuch für bildende Kunst*, 1910, p. 289.

¹⁴ ARNDT-BRUCKMANN, *Griechische und römische Porträts*, Pl. 141/2.

¹⁵ *Archäologische Studien*, Heinrich Brunn dargebracht, p. 77; AMELUNG, *Moderner Cicerone*, Rome, p. 477.

¹⁶ ARNDT-BRUCKMANN, *Griechische und römische Porträts*, Pl. 505/6.

¹⁷ ARNDT-BRUCKMANN, *Griechische und römische Porträts*, Pl. 449/450; AMELUNG, *Die Skulpturen des vatikanischen Museums*, p. 8, No. 2 a, Pl. 1.

¹⁸ This statue has been recently described by Studniczka as a man praying (Polybios and Damophon. *Berichte über die Verhandlungen der kgl. sächs. Akad. der Wiss., Phil. hist. Klasse*, 1911, Vol. 63, part I, p. 9).

¹⁹ FURTWÄNGLER, *Antike Gemmen*, Pl. XLIX, 26.

²⁰ BRUNN-ARNDT-BRUCKMANN, *Denkmäler der griechischen und römischen Skulptur*, Pl. 633/4.

²¹ FURTWÄNGLER, *Antike Gemmen*, Pl. LVI.

²² Cf. R. STEININGER, *Die weiblichen Haartrachten im ersten Jahrhundert der röm. Kaiserzeit*. Munich, 1909.

²³ *Revue archéologique*, 1910, I, Pl. IX. Cf. *Berl. phil. Wschrift*, 1911, Col. 1239; *Röm. Mitt.*, 1911, p. 214 et seq.

²⁴ Ny-Carlsberg Glyptothek, 725; *Billedtavler til Kataloget*, Pl. LX; ARNDT-BRUCKMANN, *Griech. u. röm. Porträts*, Pl. 565.

²⁵ W. ROLFS, *Franz Laurana*, Pl. 47, 48, 50, 52.

²⁶ *Münchener Jahrbuch für bildende Kunst*, 1907, p. 8 et seq.

²⁷ W. BODE, *Die italienische Plastik*, p. 78.



Ills. 18 and 19. Romano-Egyptian Mummy Portraits.
Th. Graf's Collection. First to second century after Christ.

THE MOST IMPORTANT WORKS ON ANTIQUE PORTRAITS

The most important storehouse of knowledge bearing on Greek and Roman Portraiture is the monumental work:

Griechische und römische Porträts. Nach Auswahl und Anordnung von H. BRUNN und P. ARNDT herausgegeben von F. BRUCKMANN. Munich, 1891 et seq. Up to the present 84 parts have been published, containing 840 plates.

Many unknown portraits have also been brought to light in the following periodical publication:

Photographische Einzelaufnahmen antiker Skulpturen. Herausgegeben von P. ARNDT und W. AMELUNG. Up to the present 1800 prints have been published. In addition to these fundamental sources of information, the names of less exhaustive works follow, which have been of great assistance in iconographical or artistic research.

A. Greek Portrait Art.

BERNOULLI, J. J., Griechische Ikonographie, 2 vols. Munich, 1901.

— Die erhaltenen Darstellungen Alexanders des Großen. Munich, 1905.

BULLE, H., Das Bildnis des Sokrates. Supplement to the Münchener Neueste Nachrichten, 1908, No. 29.

FURTWÄNGLER, A. und J. SIEVEKING, Ikonographischer Nachtrag zu CHRIST, Griechische Literaturgeschichte, 4th ed. Munich, 1904.

IMHOOF-BLUMER, Porträtköpfe auf antiken Münzen. Leipzig, 1885.

KEKULÉ VON STRADONITZ, R. Über ein Bildnis des Perikles. 61. Berl. Winckelmannsprogramm. Berlin, 1901.

— Die Bildnisse des Herodot. *Γενεθλιακόν* zum Buttmannstage, 1899, p. 31—49.

— Die Bildnisse des Sokrates. Abhandlungen der k. preuß. Akademie der Wiss., 1908.

— Strategenköpfe. Abhandlungen der k. preuß. Akademie der Wiss., 1910.

KOEPP, FR., Über das Bildnis Alexanders des Großen. 52. Berl. Winckelmannsprogramm. Berlin, 1892.

MICHAELIS, A., Die Bildnisse des Thukydides. Strasburg, 1877.

SCHREIBER, TH., Studien über das Bildnis Alexanders des Großen. Leipzig, 1903.

SCHUSTER, P., Über die erhaltenen Porträts der griechischen Philosophen. Leipzig, 1876.

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UJFALVY, CH., Le type physique d'Alexandre le Grand. Paris, 1902.

WALDHauer, O., Über einige Porträts Alexanders des Großen. Munich, 1903.

WINTER, F., Über griechische Porträtkunst. Berlin, 1894.

— Silanion. Jahrb. des kais. deutsch. arch. Instituts, V, 1890.

B. Roman Portrait Art.

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COLLIGNON, M., Les Statues funéraires dans l'Art grec. Paris, 1911.

CROWFOOT, J. W., Some Portraits of the Flavian Age. Journal of Hellenic Studies, XX, 1900.

FURTWÄNGLER, A., Antike Gemmen. Berlin, 1900. An inexhaustible fount of information for the whole field of portrait-art, both in text and illustrations.

— Bronzekopf des Kaisers Maximin im k. Antiquarium in München. Münchner Jahrbuch der bildenden Kunst, 1907.

KEKULÉ VON STRADONITZ, R., Über einen bisher Marcellus genannten Kopf. 54. Berl. Winckelmannsprogramm. Berlin, 1894.

LICHTENBERG, R. von, Das Porträt an Grabdenkmälern. Strasburg, 1902. (Zur Kunstgeschichte des Auslandes, Vol. 11.)

RIEGL, A., Die spätromische Kunstindustrie in Österreich-Ungarn. Vienna, 1901.

Zur spätromischen Porträtskulptur. Strena Helbigiana, 1900.

SCHRADER, H., Über den Marmorkopf eines Negers. 60. Berl. Winckelmannsprogramm. Berlin, 1900.

SIEGLIN-SCHREIBER, Die Nekropole von Kôm-esch-Schukâfa. Leipzig, 1909.

STRONG, Mrs. A., Roman Sculpture. London, 1907, p. 346—386; 2nd ed. 1911.

WACE, A. J. B., The Evolution of Art in Roman Portraiture. Journal of the British and American Archaeological Society of Rome. Rome, 1906.

— Fragments of Roman historical Reliefs in the Lateran and Vatican Museum. Papers of the British School at Rome. Vol. III, 1906, p. 275—294.

WICKHOFF, F., Wiener Genesis. Vienna, 1895.

WICKHOFF-STRONG, Roman Art. London, 1900.

WICKHOFF, F., Römische Kunst. (Wickhoff's Works, vol. III, 1912.)

In addition to these special works, the sections bearing on the subject in general histories of art should be consulted, also the catalogues of the different collections. It would not be possible to mention them all here in detail.

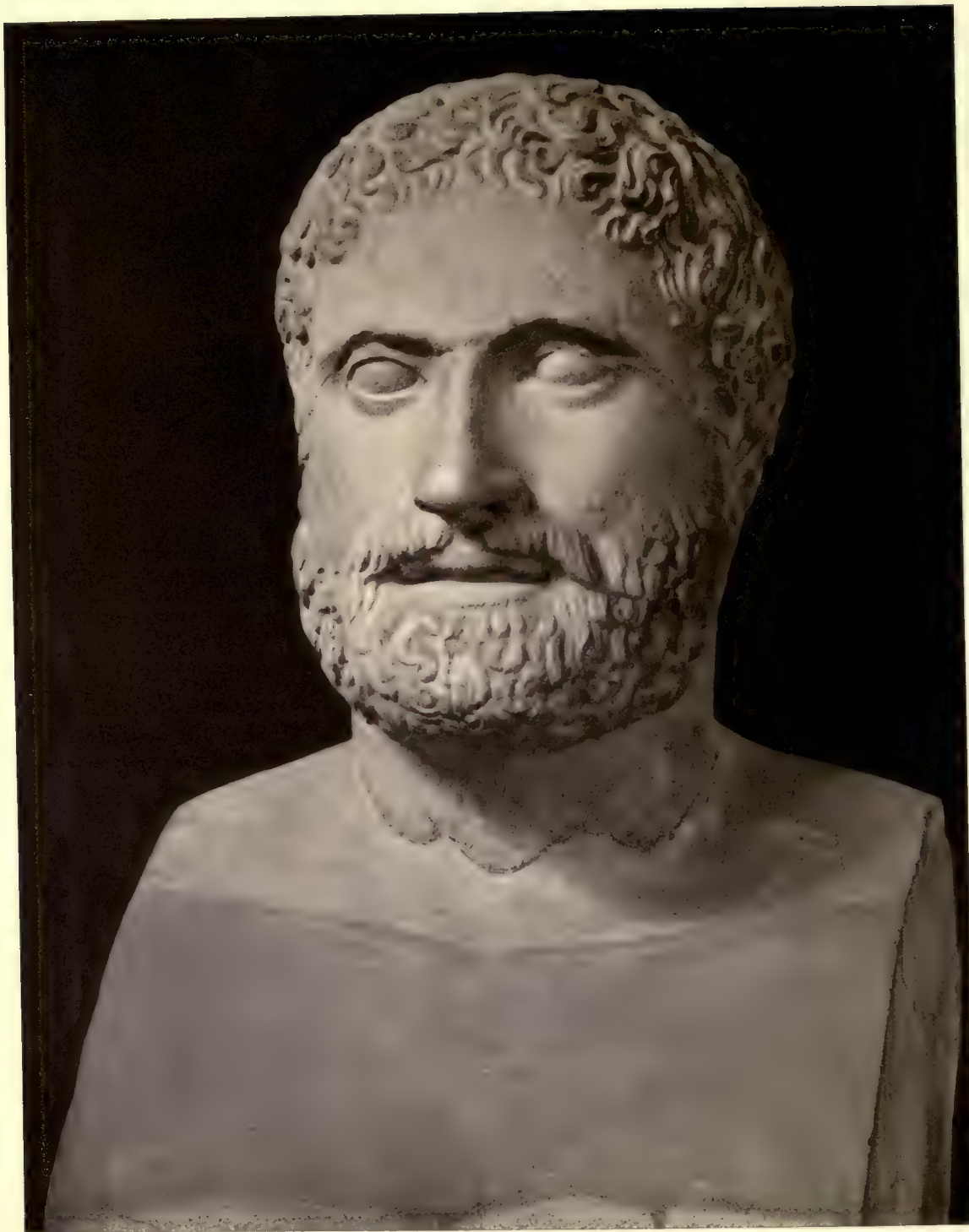
Articles dealing with questions of detail, contributed to a great variety of periodical publications, have not been included in this bibliography, but they are referred to in the index of plates when necessary.



^a F. Bruckmann A.-G., München, phot.
Term of an unknown General. Munich, Glyptothek

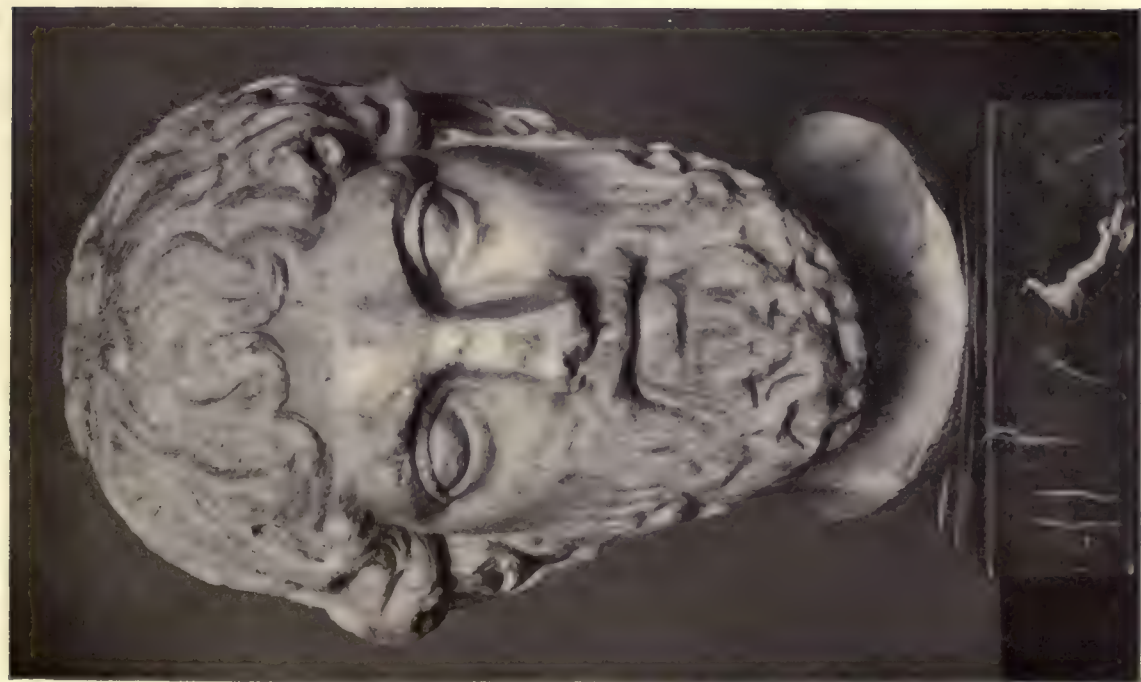


^b F. Bruckmann A.-G., München, phot.
Term of an unknown General. Munich, Glyptothek



An unknown Greek. Rome, Villa Albani

Phot. Alinari



^a An unknown Greek. Berlin, Royal Museum



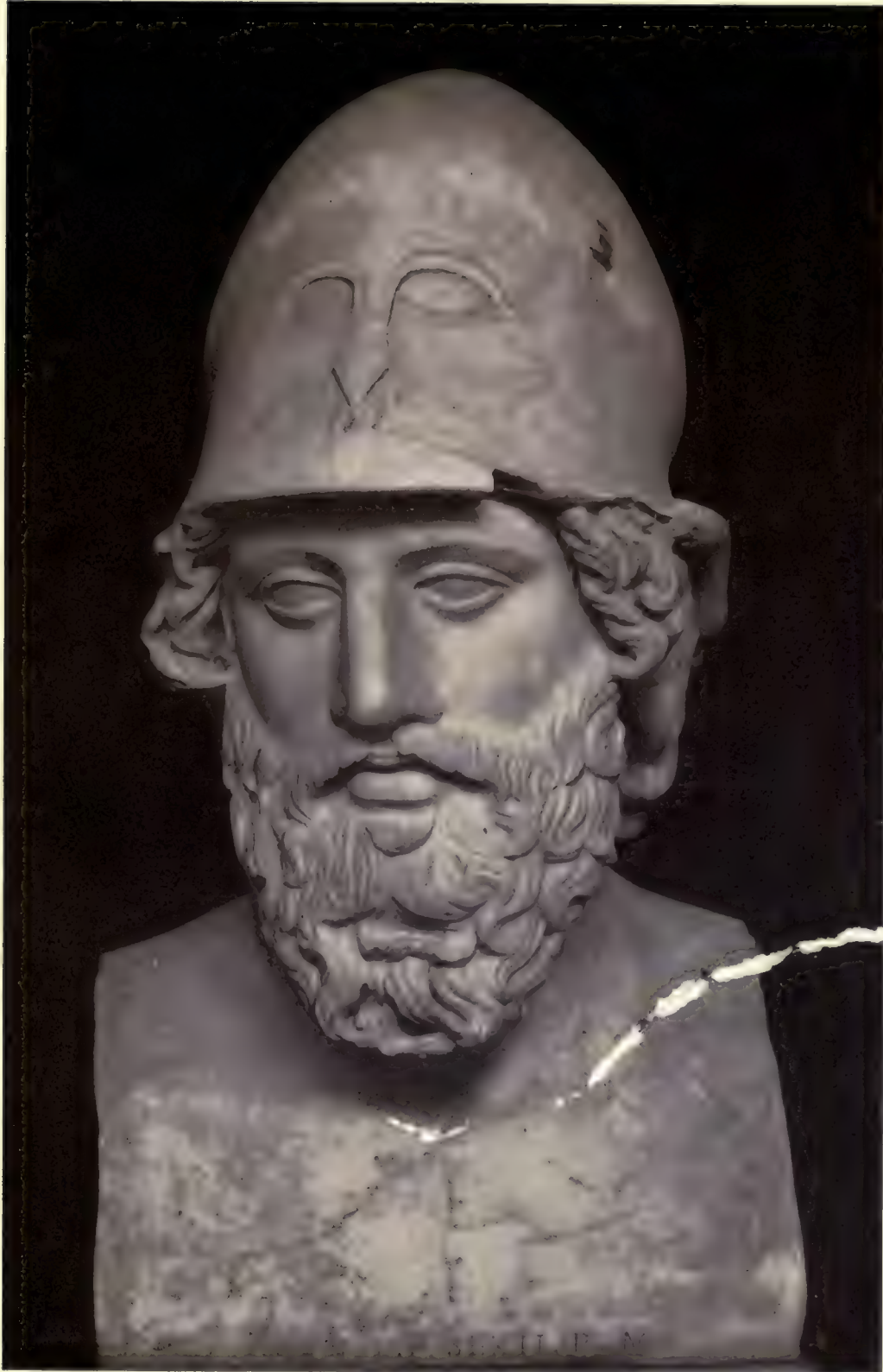
^b Term of an unknown Greek. Naples, National Museum



^a
Term of Perikles. London, British Museum



^b
Term of Perikles. Rome, Vatican

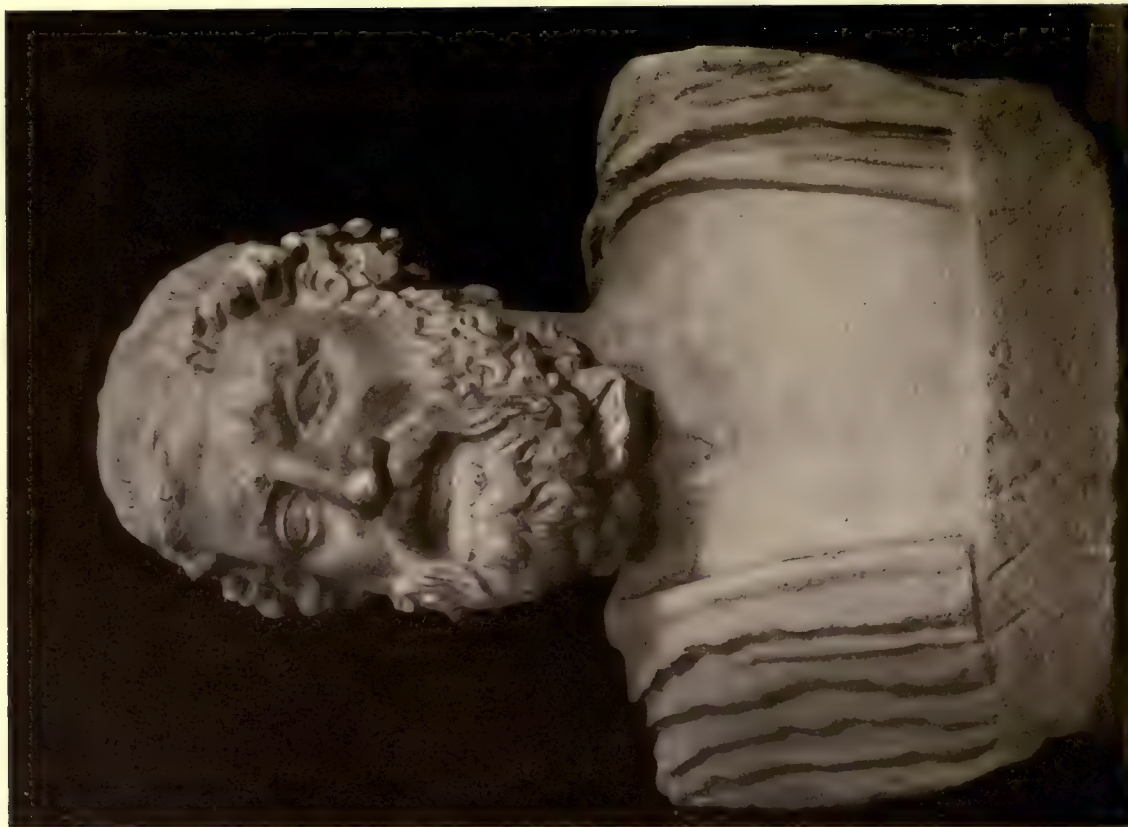


Term of a General. Rome, Vatican

Phot. Anderson



Phot. Alinari
^a
 Statue of Anakreon
 Copenhagen, Ny-Carlsberg Glyptothek



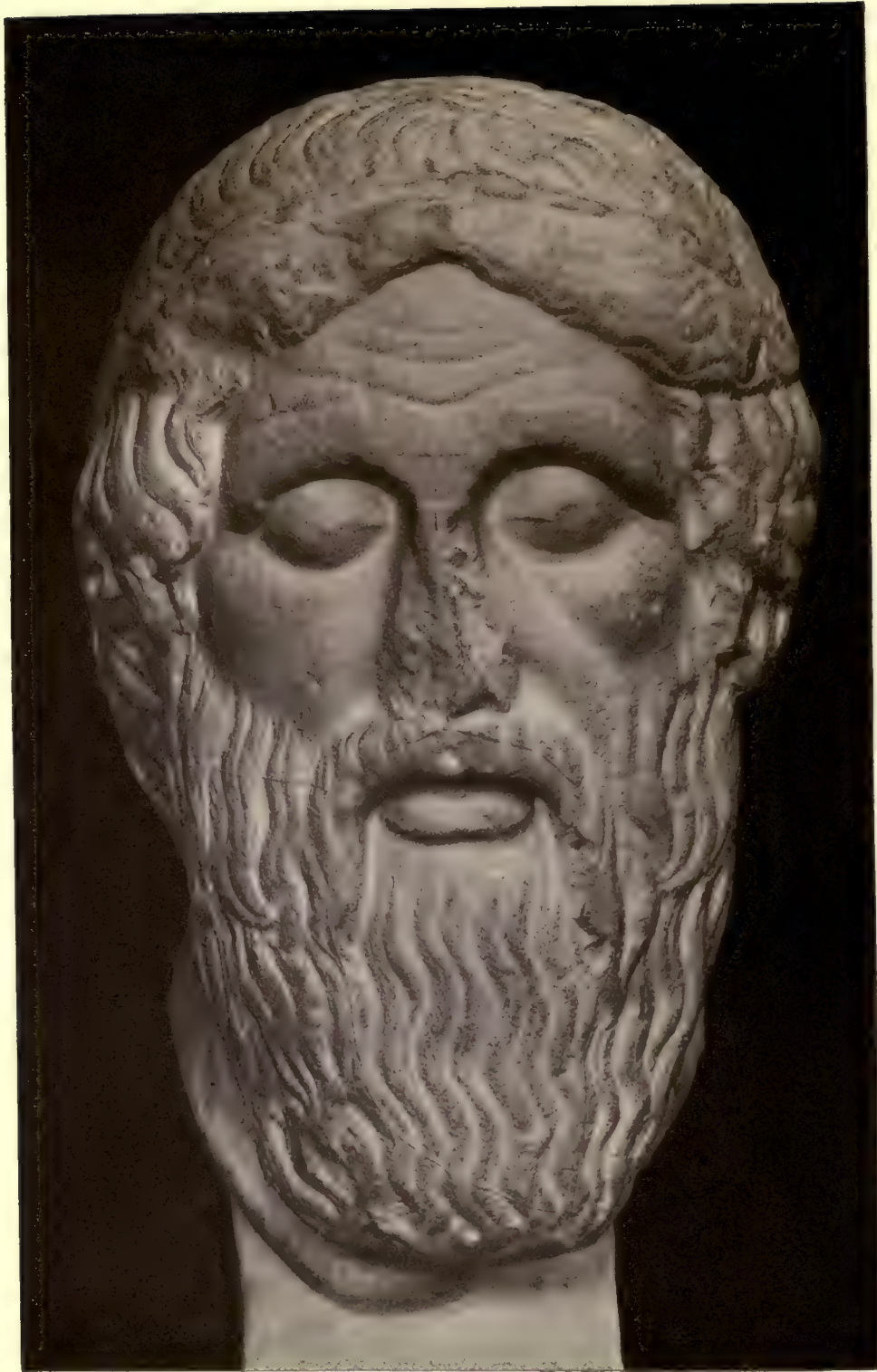
Phot. Anderson
^b
 Term of Anakreon
 Rome, Palazzo dei Conservatori



^a
Statue of an unknown Poet. Paris, Louvre



^b
Statue of an unknown Poet. Rome, Vatican



Homer. Munich, Glyptothek

F. Bruckmann A.-G., München, phot.



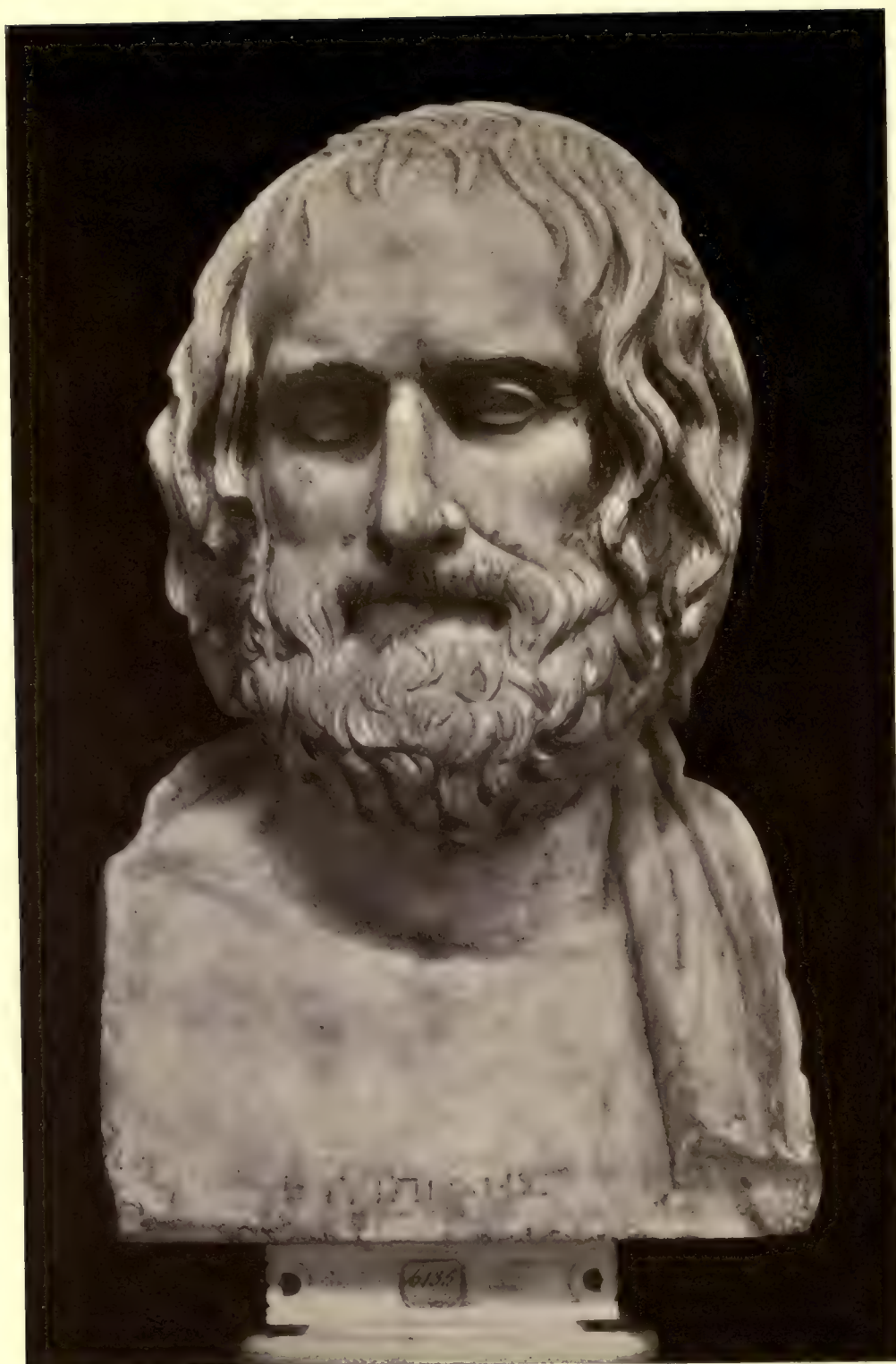
Phot. Alinari

^a
Term of Homer. Rome, Vatican



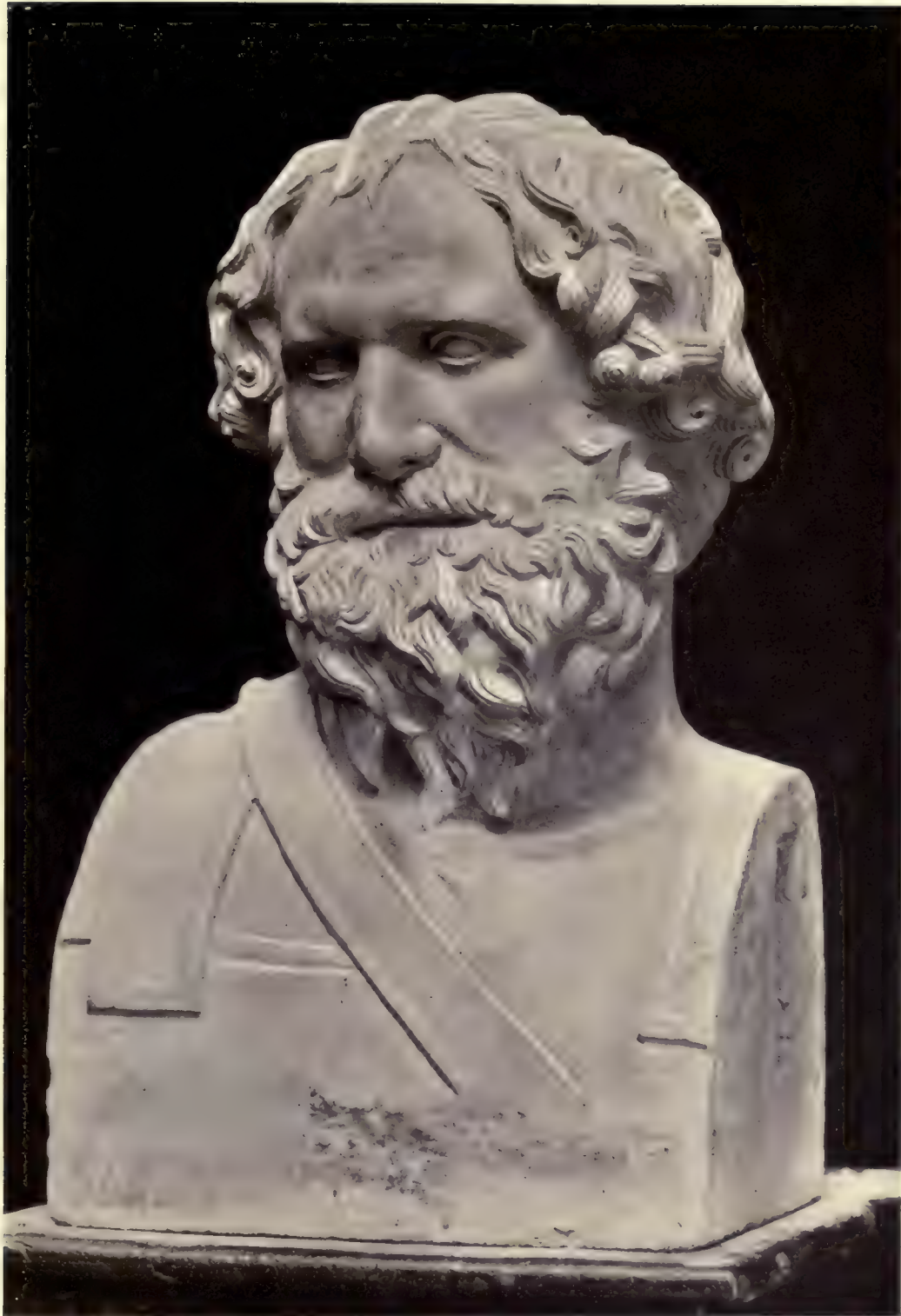
Phot. Anderson

^b
Term of an unknown Greek. Rome, Museum of the Capitol



Term of Euripides. Naples, National Museum

Phot. Alinari



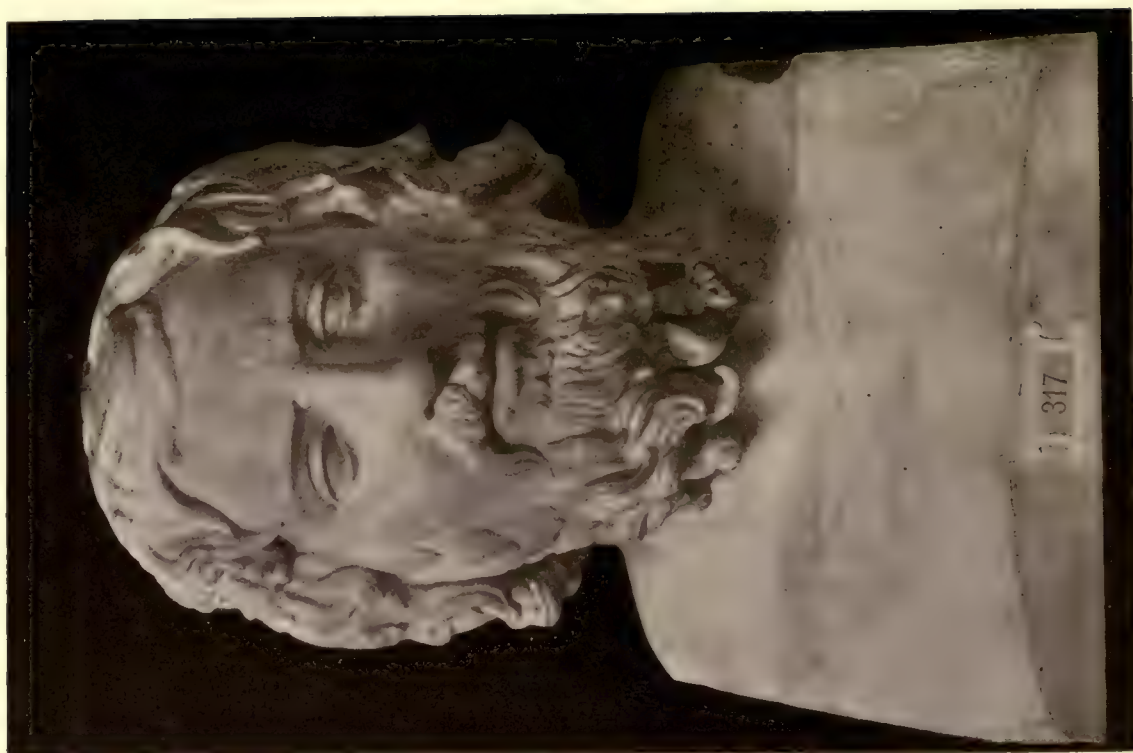
Term of Archidamos II. Naples, National Museum

Phot. Brogi

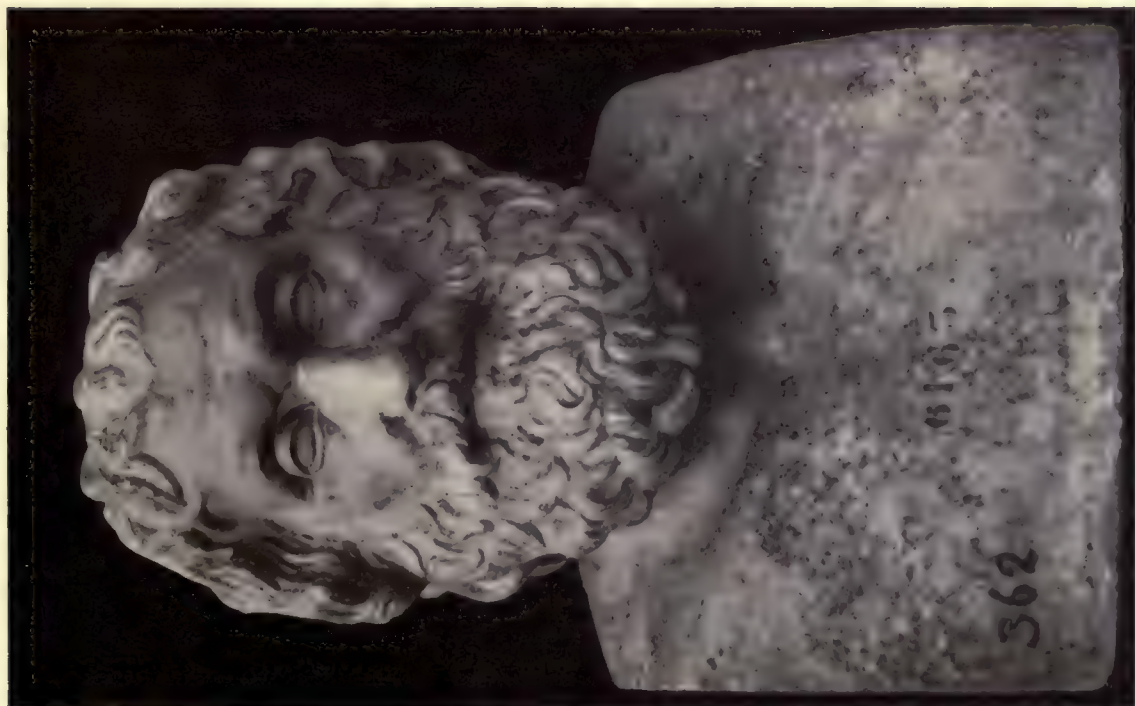


^a An unknown General. Rome, Antiquarium

Phot. Alinari



^b Term of an unknown Greek. Berlin, Royal Museum

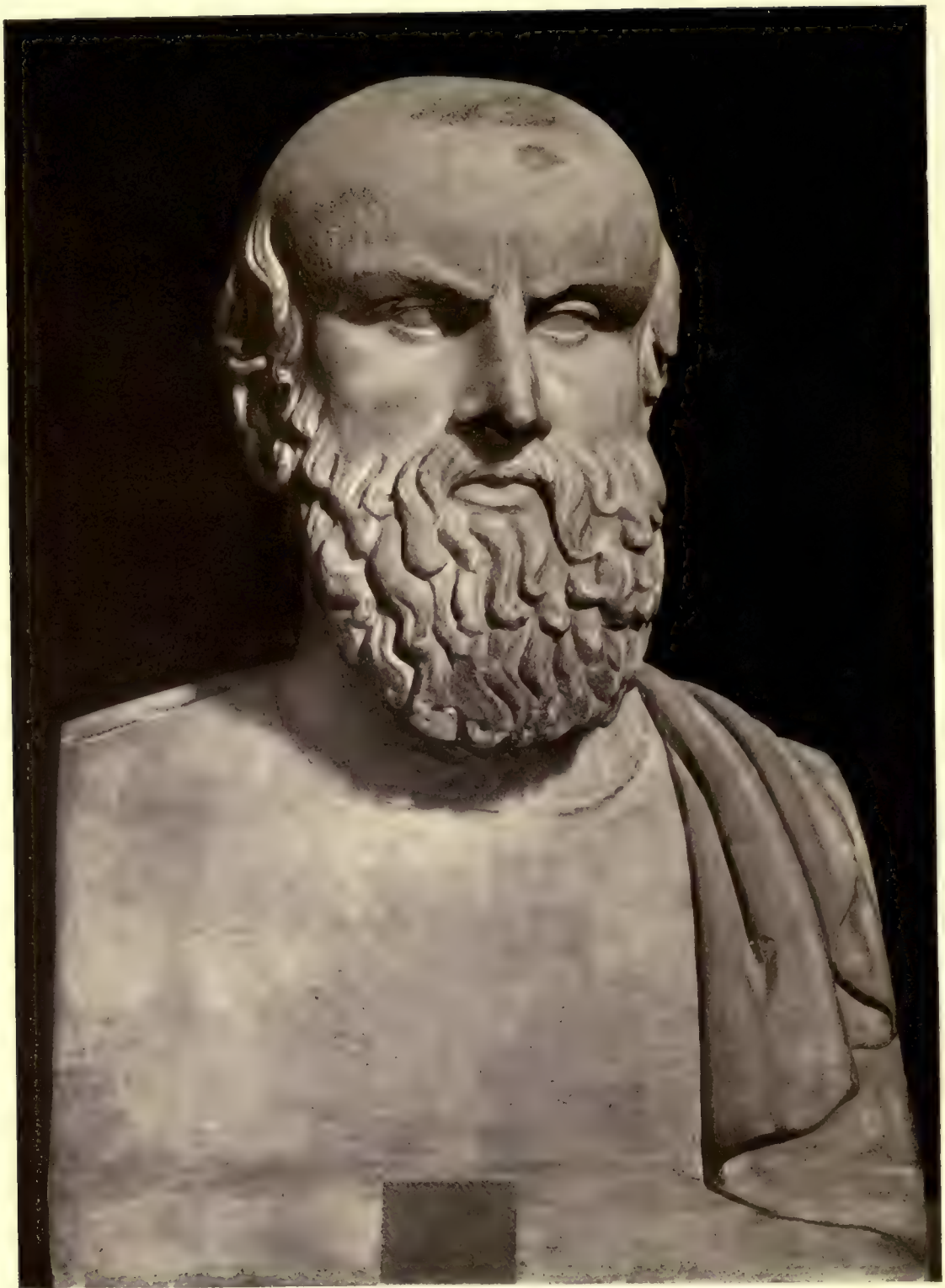


Term of an unknown Greek.^a Naples, National Museum

Phot. Brogi

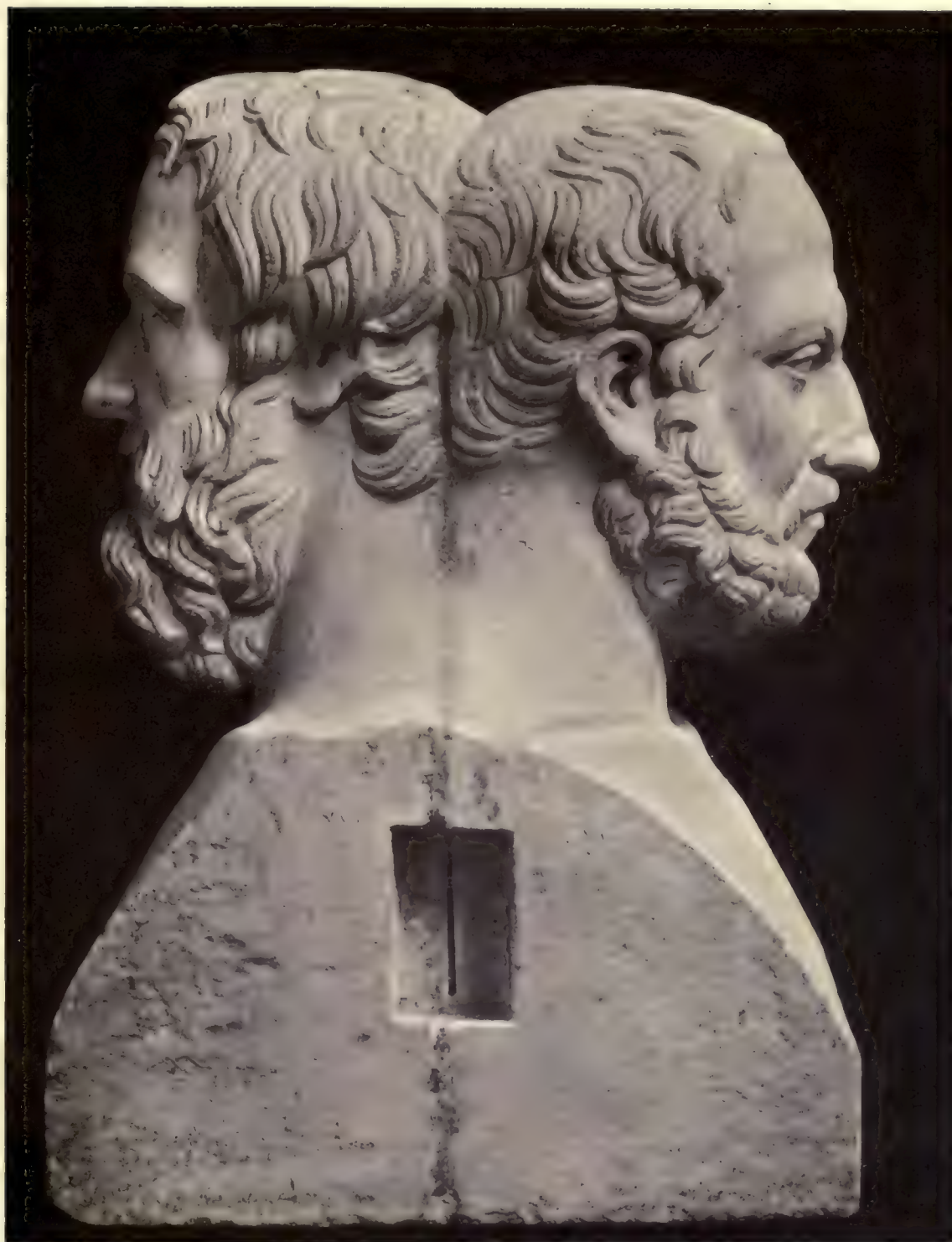


Term of an unknown Greek.^b Berlin, Royal Museum



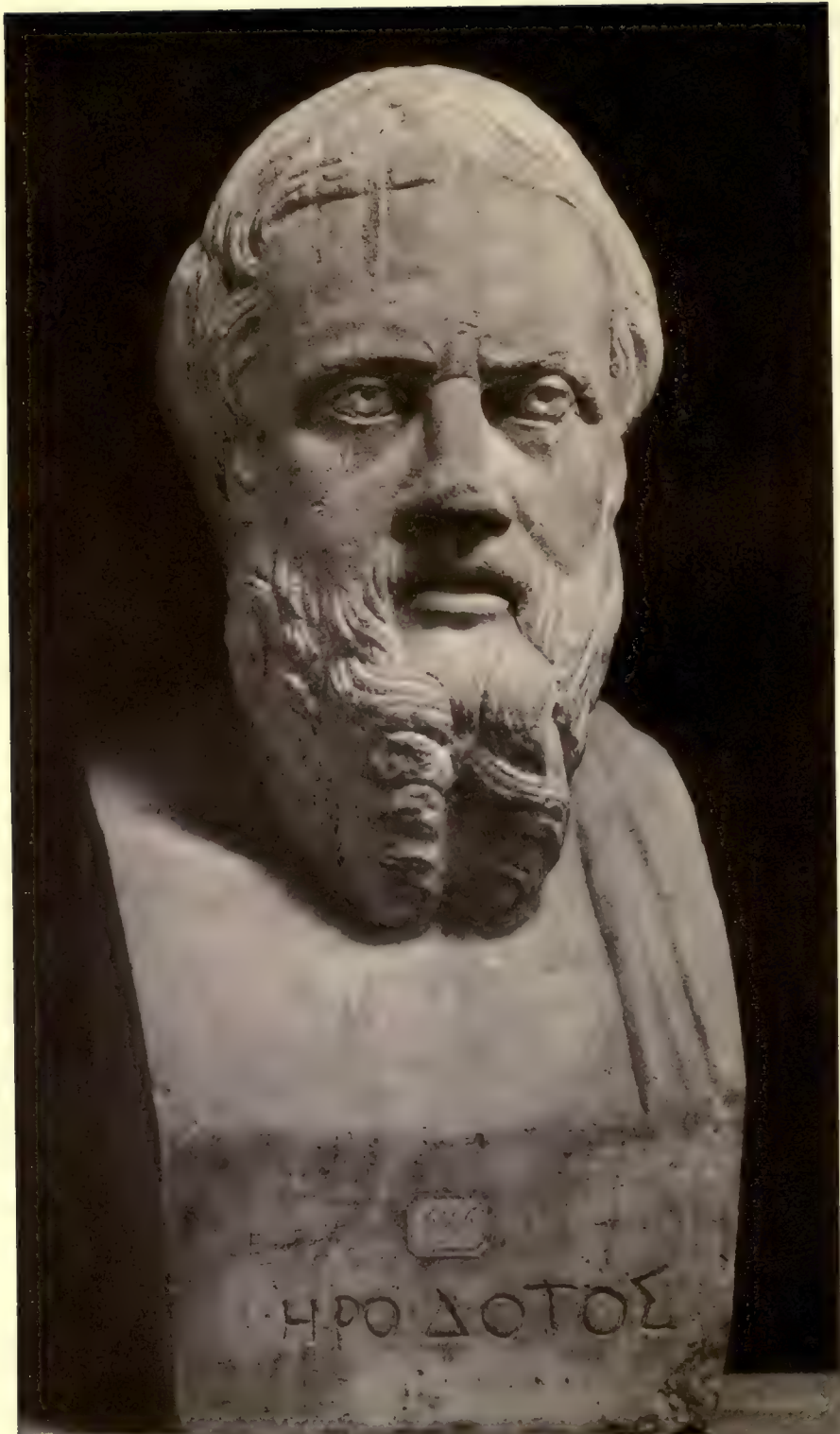
An unknown Greek. Rome, Museum of the Capitol

Phot. Alinari



Double Term of Herodotos and Thukydides. Naples, National Museum

Phot. Brogi



Term of Herodotos. Naples, National Museum

Phot. Brogi



Bust of Thucydides. Holkham Hall, Norfolk



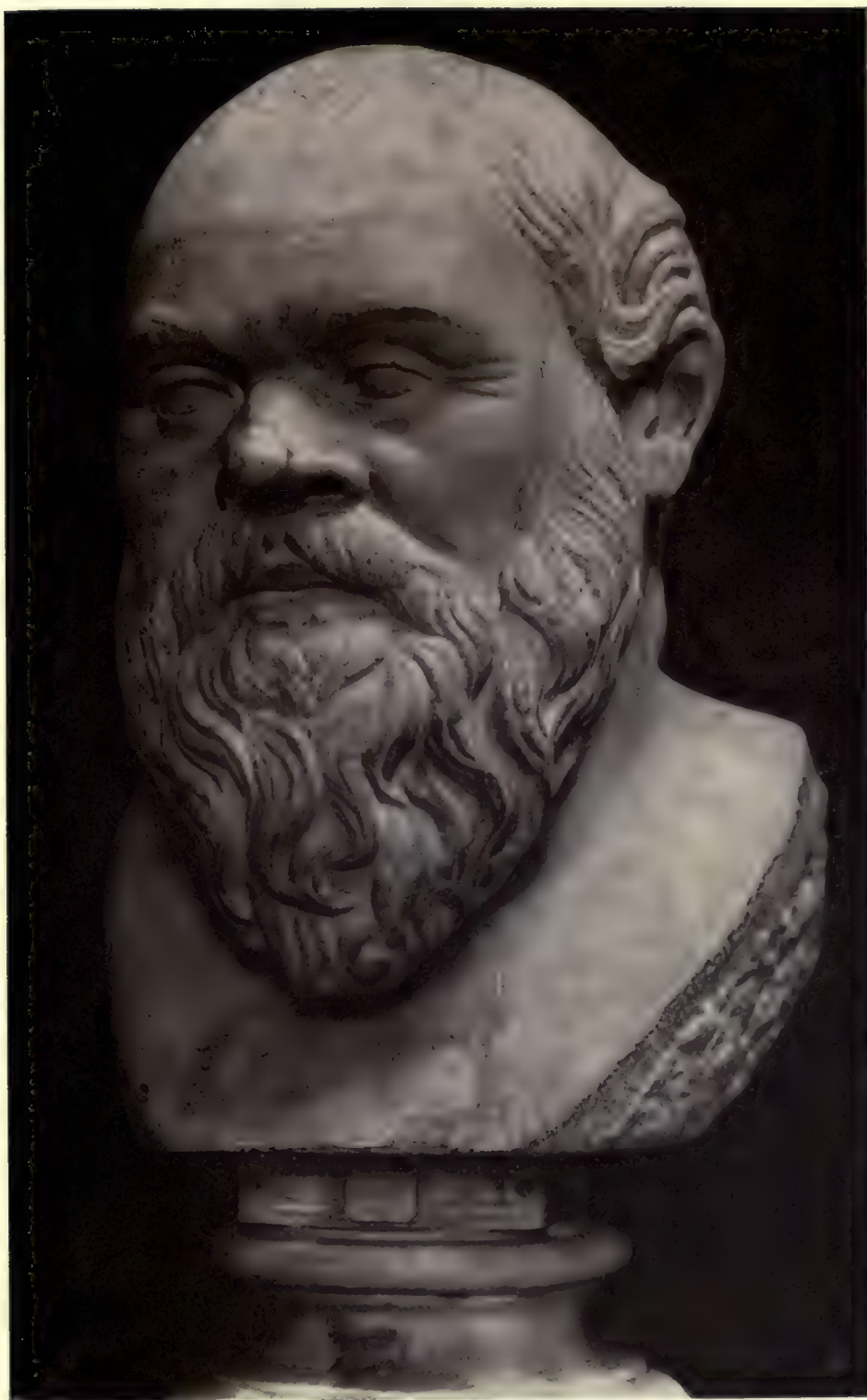


^a An unknown Greek. Berlin, Royal Museum



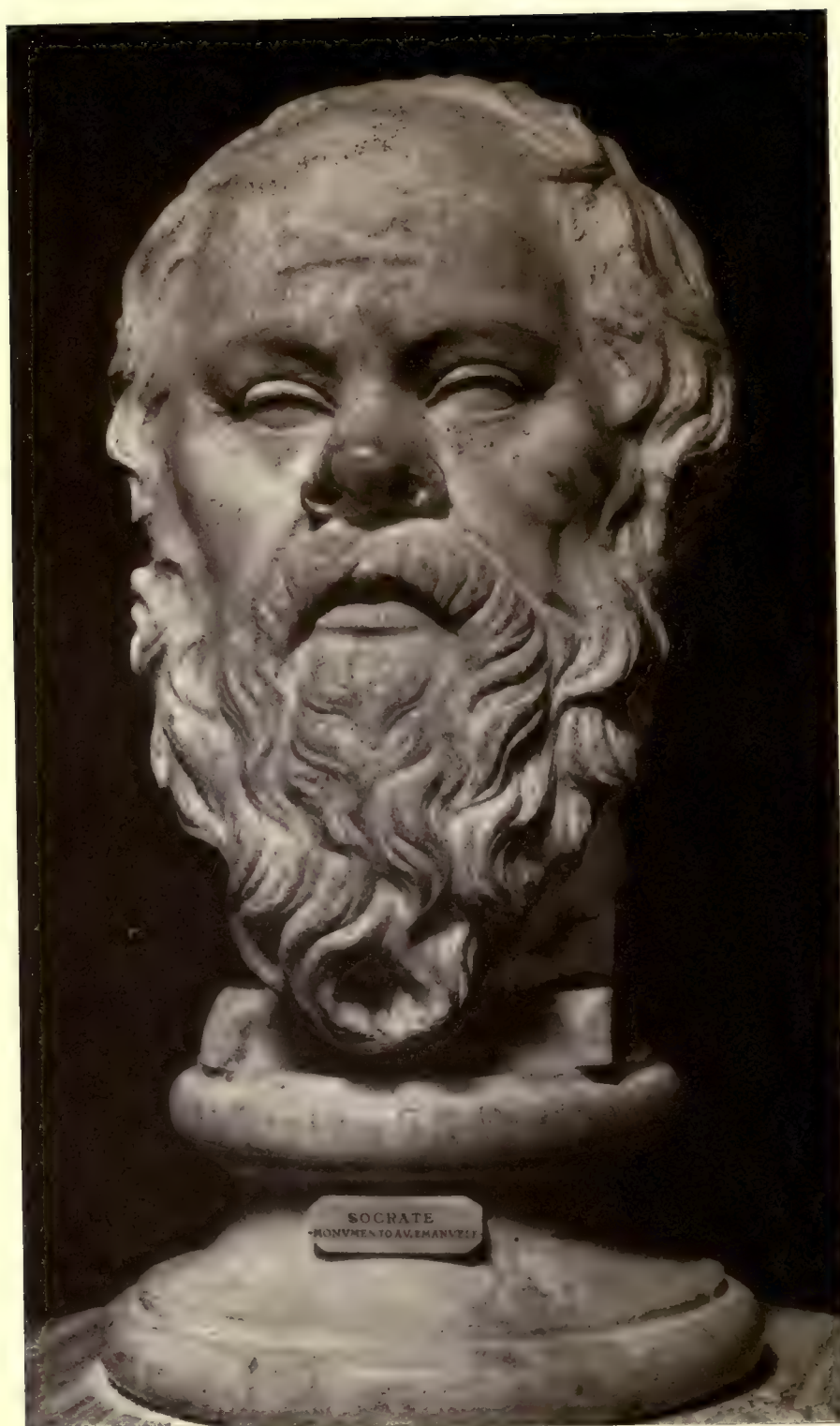
^b Term of an unknown Greek. Rome, Vatican

Phot. Mosconi



Bust of Sokrates. Naples, National Museum

Phot. Brogi



Sokrates. Rome, National Museum

Phot. Alinari

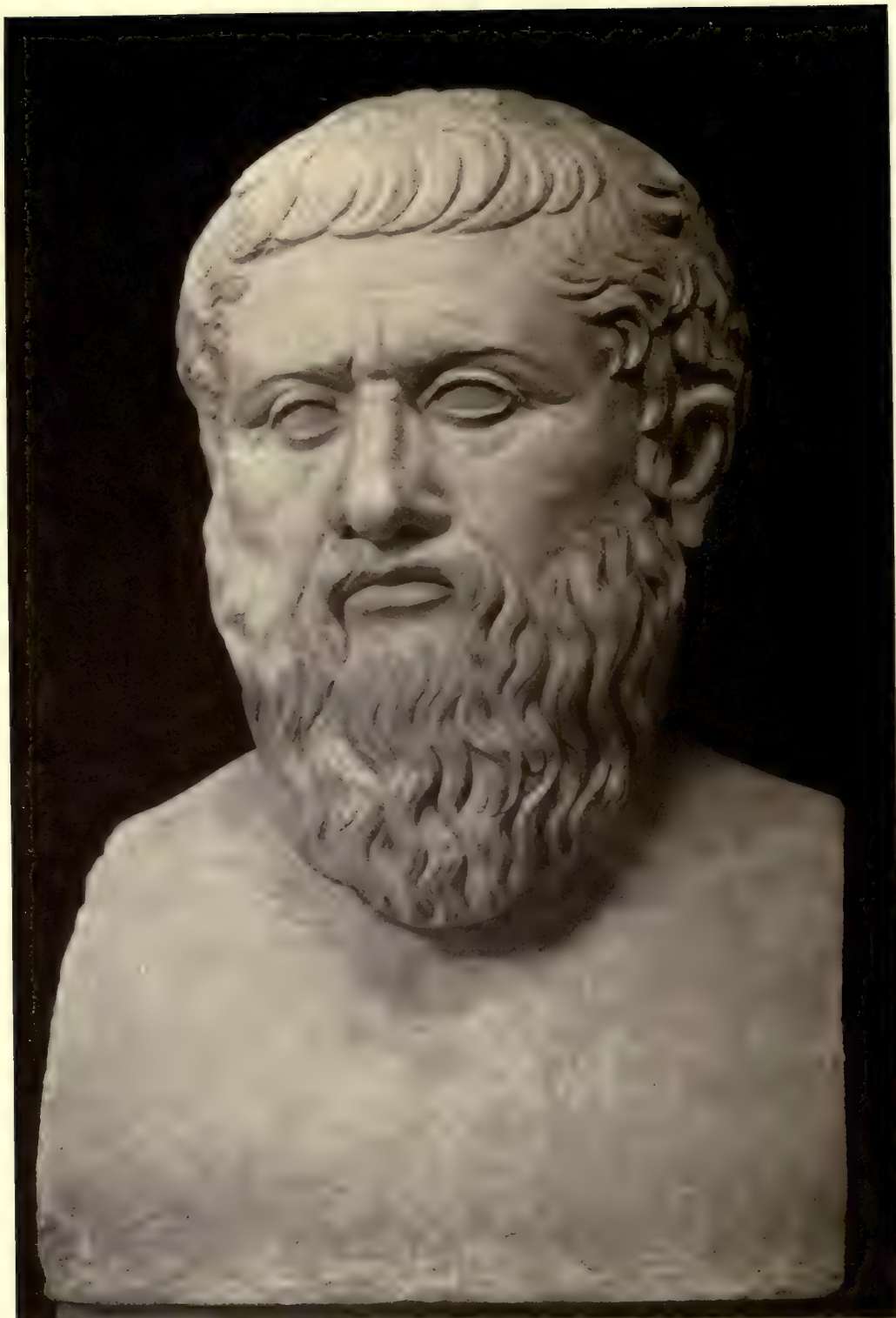


Phot. Alinari

Term of Sokrates. Rome, Villa Albani

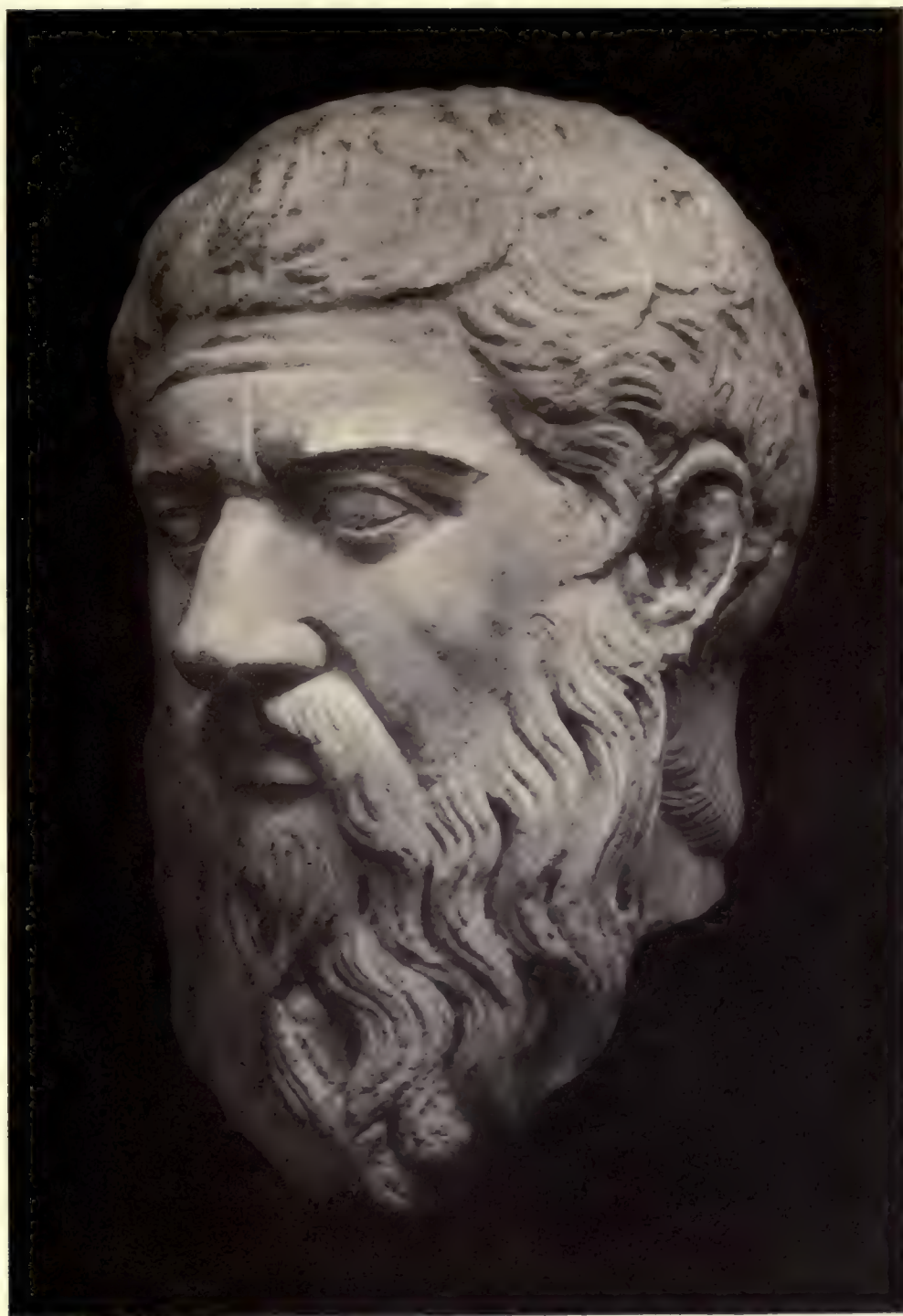


Phot. Alinari



Term of Plato. Rome, Vatican

Phot. Alinari

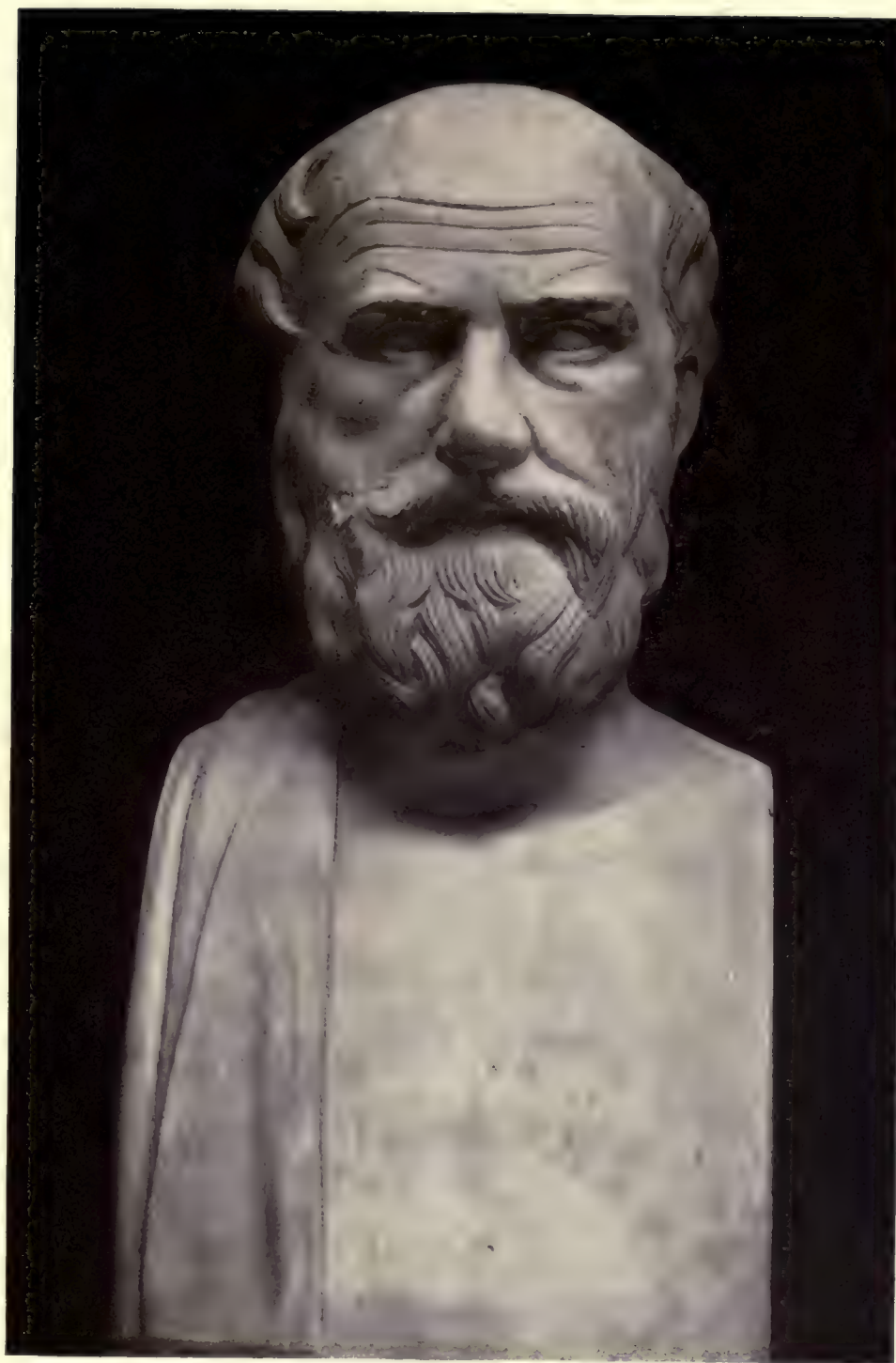


Plato. Copenhagen, Ny-Carlsberg Glyptothek

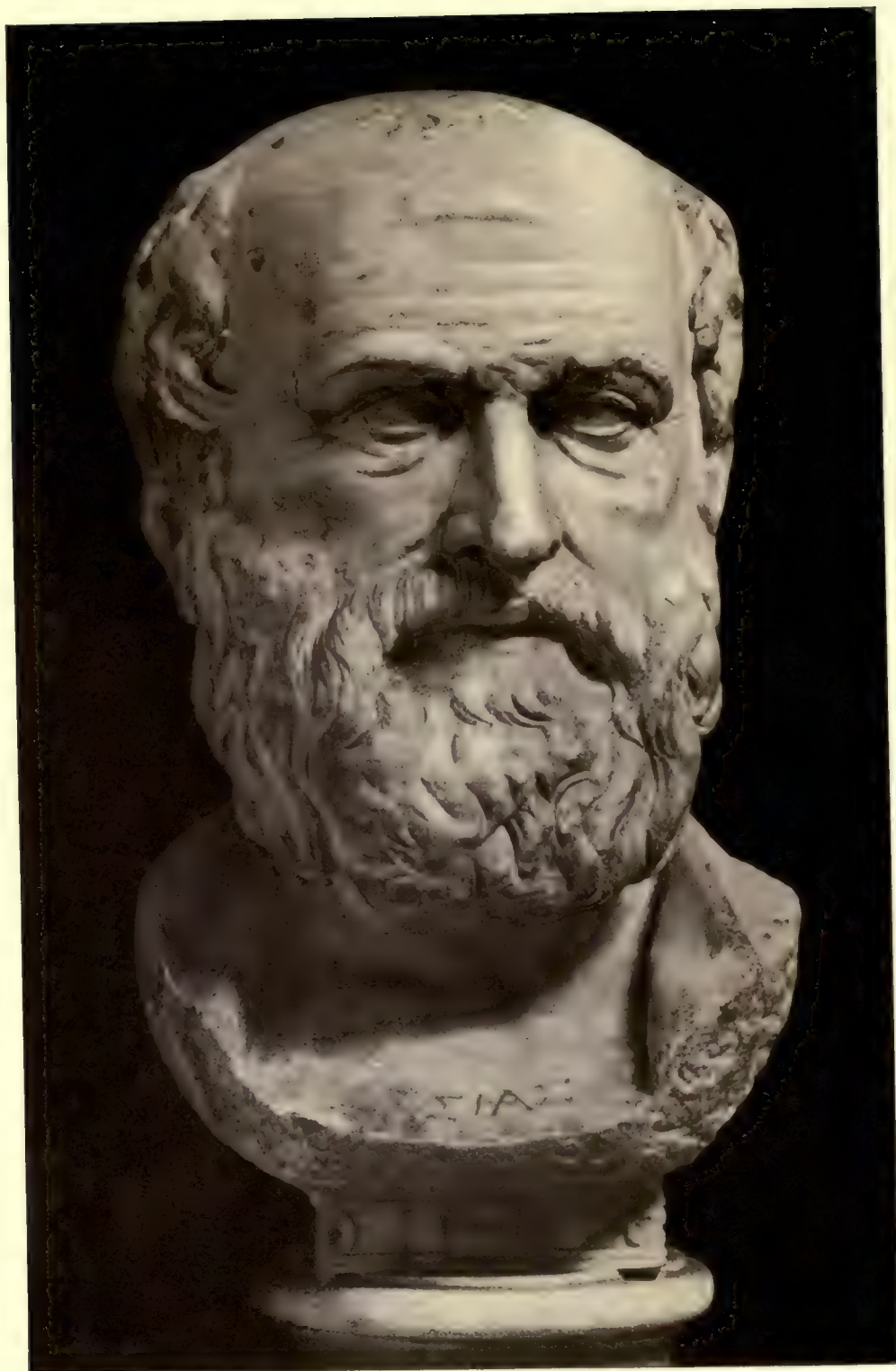


Sepulchral Stela of Prokles and Prokleides. Athens, National Museum

Phot. Alinari



Lysias. Rome, Museum of the Capitol



Lysias. Naples, National Museum

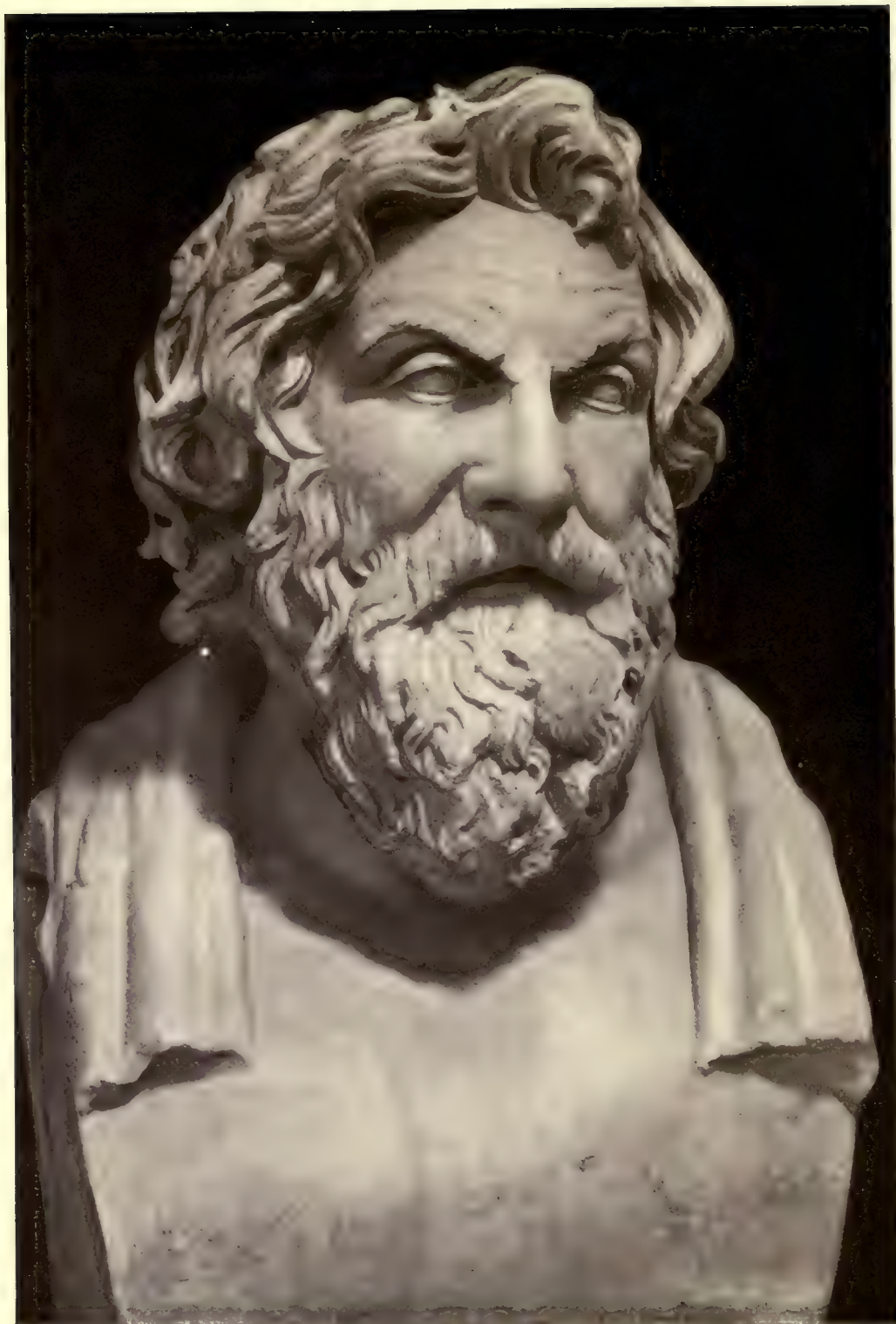
Phot. Alinari



^a
Bust of an unknown Greek
Rome, Palazzo dei Conservatori

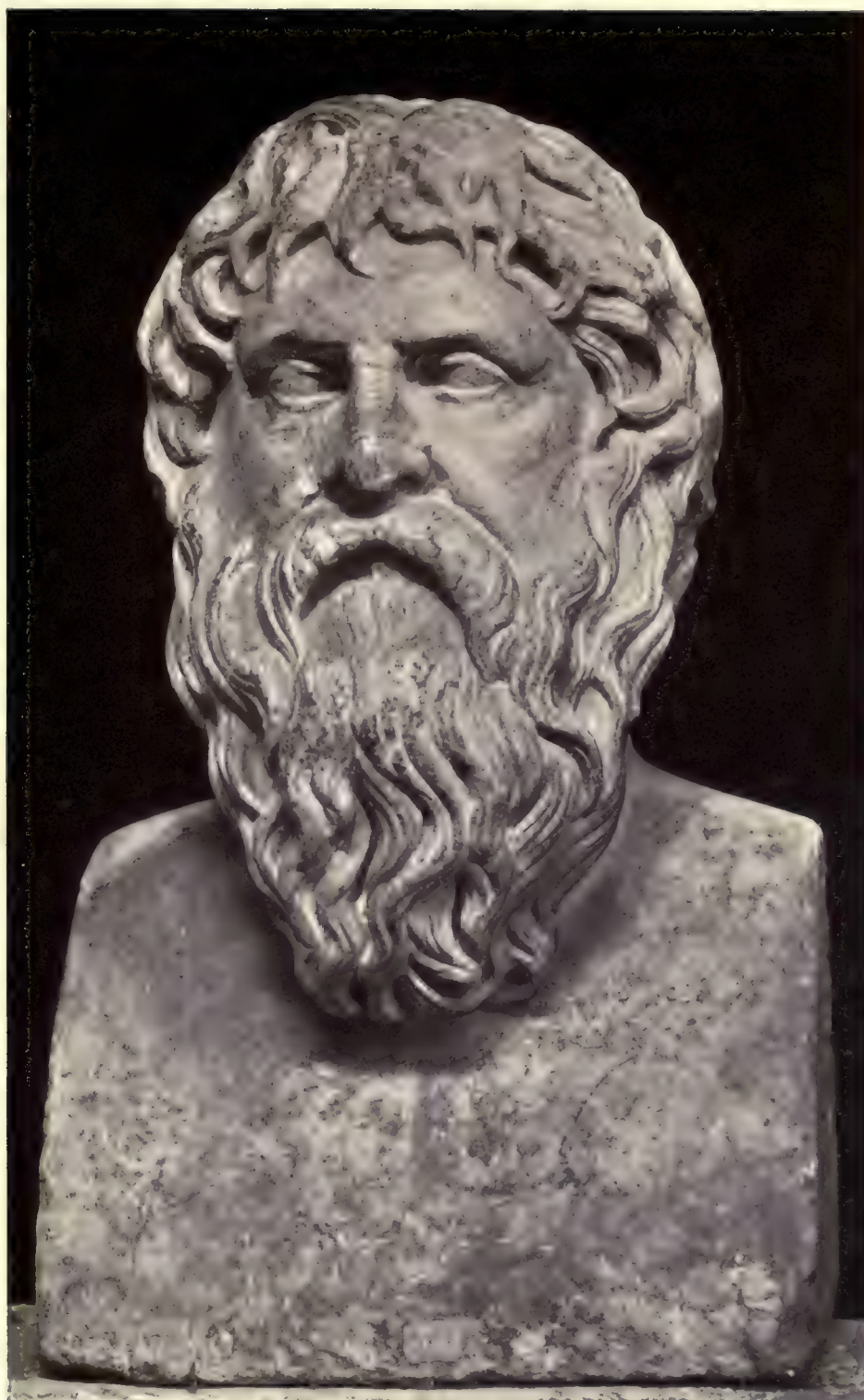


^b
Term of an unknown Greek
Rome, Museum of the Capitol



Term of Antisthenes. Rome, Vatican

Phot. Alinari



Term of an unknown Greek. Naples, National Museum

Phot. Brogi



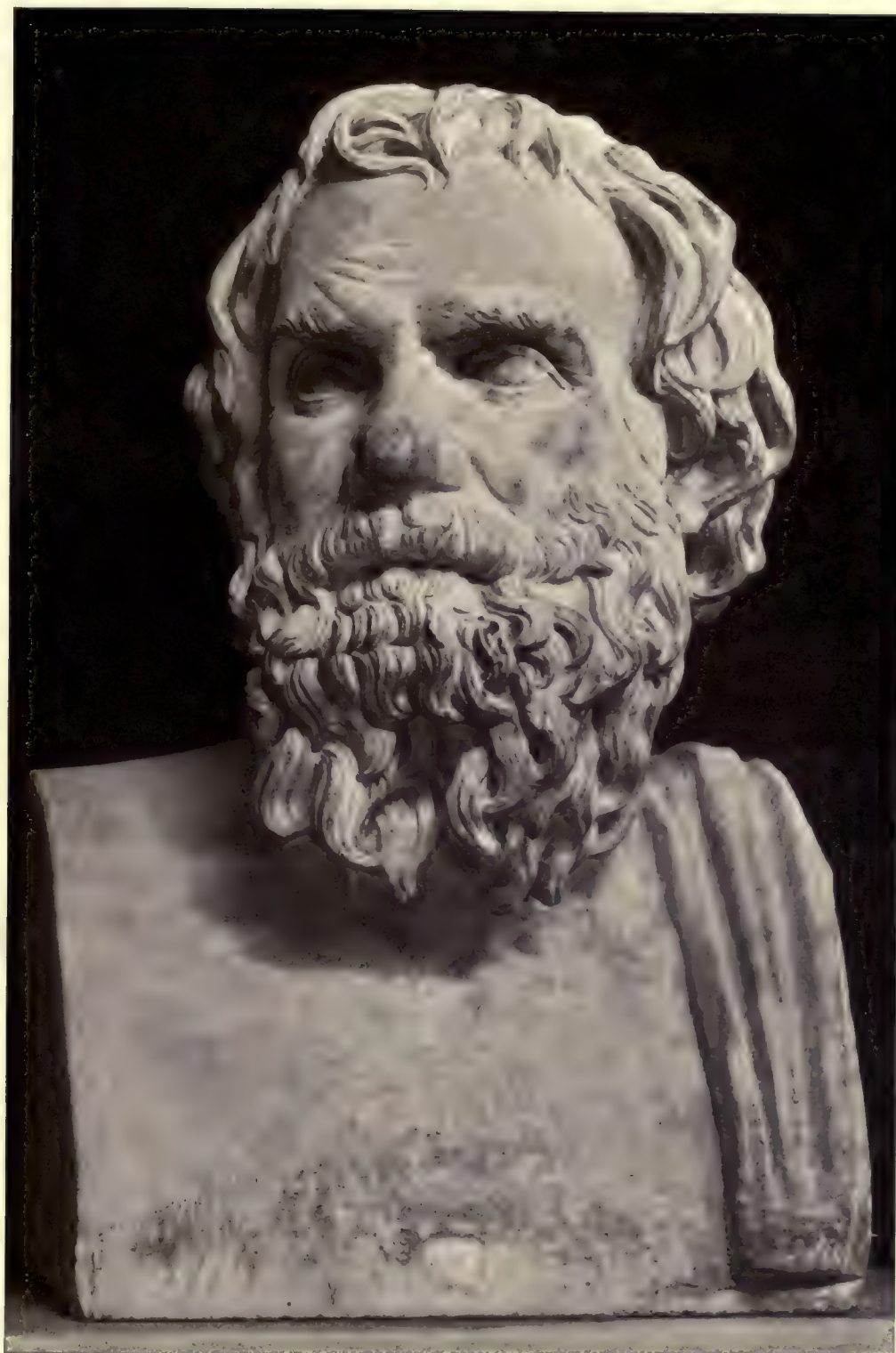
Phot. Faraglia

^a
Term of Antisthenes. Rome, Vatican



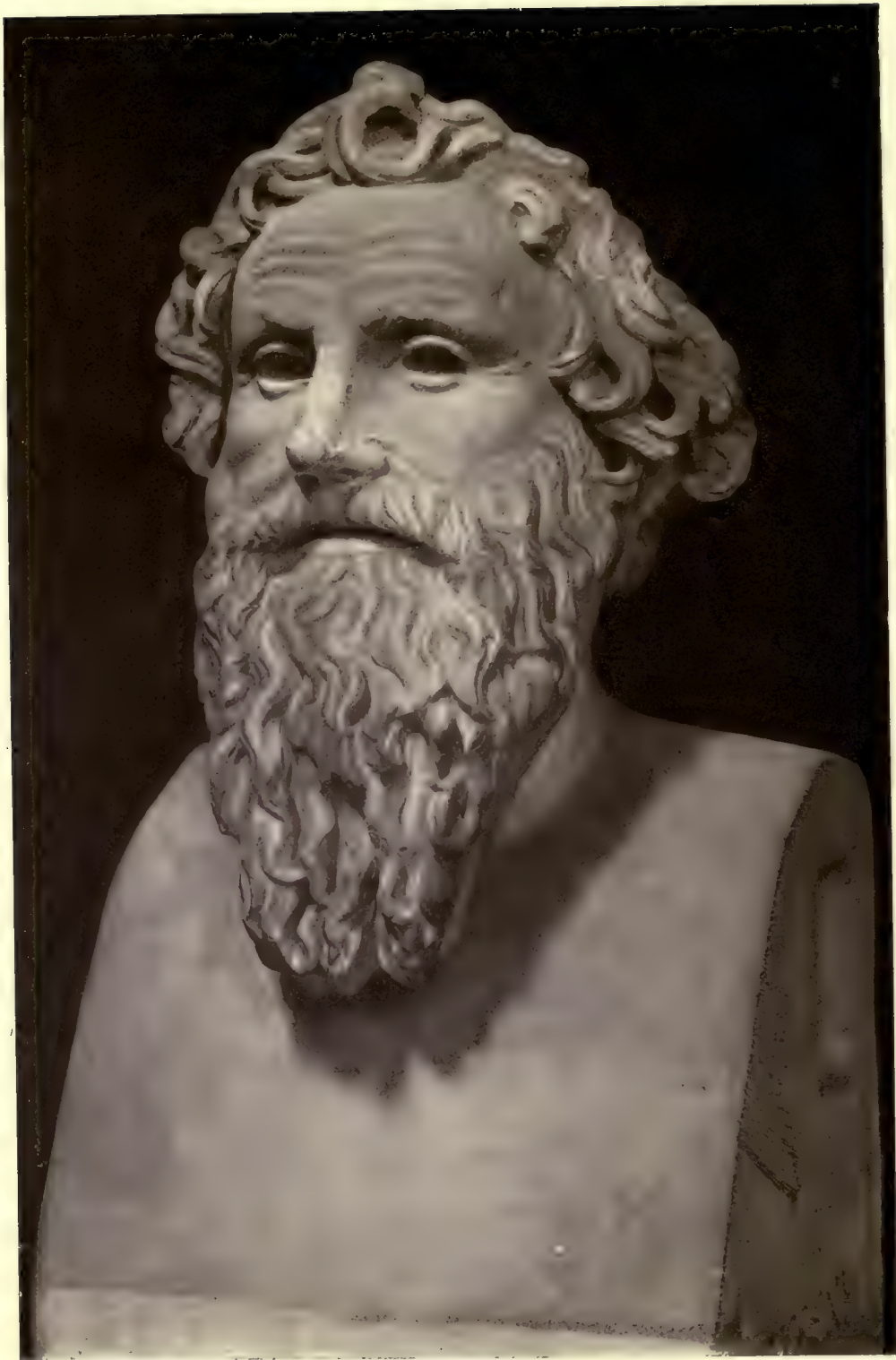
Phot. Faraglia

^b
Term of an unknown Greek. Rome, Vatican



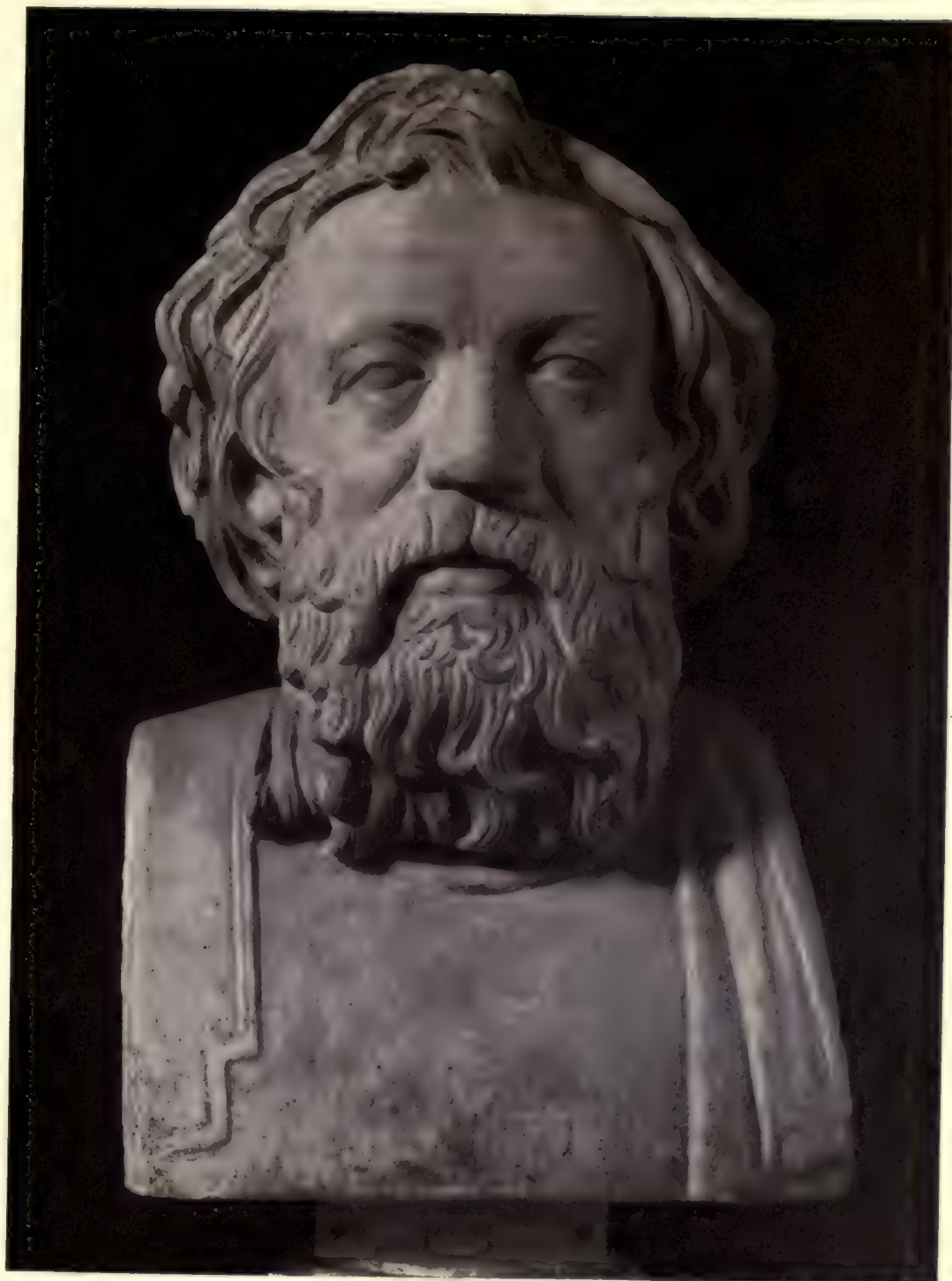
Term of an unknown Greek. Naples, National Museum

Phot. Alinari



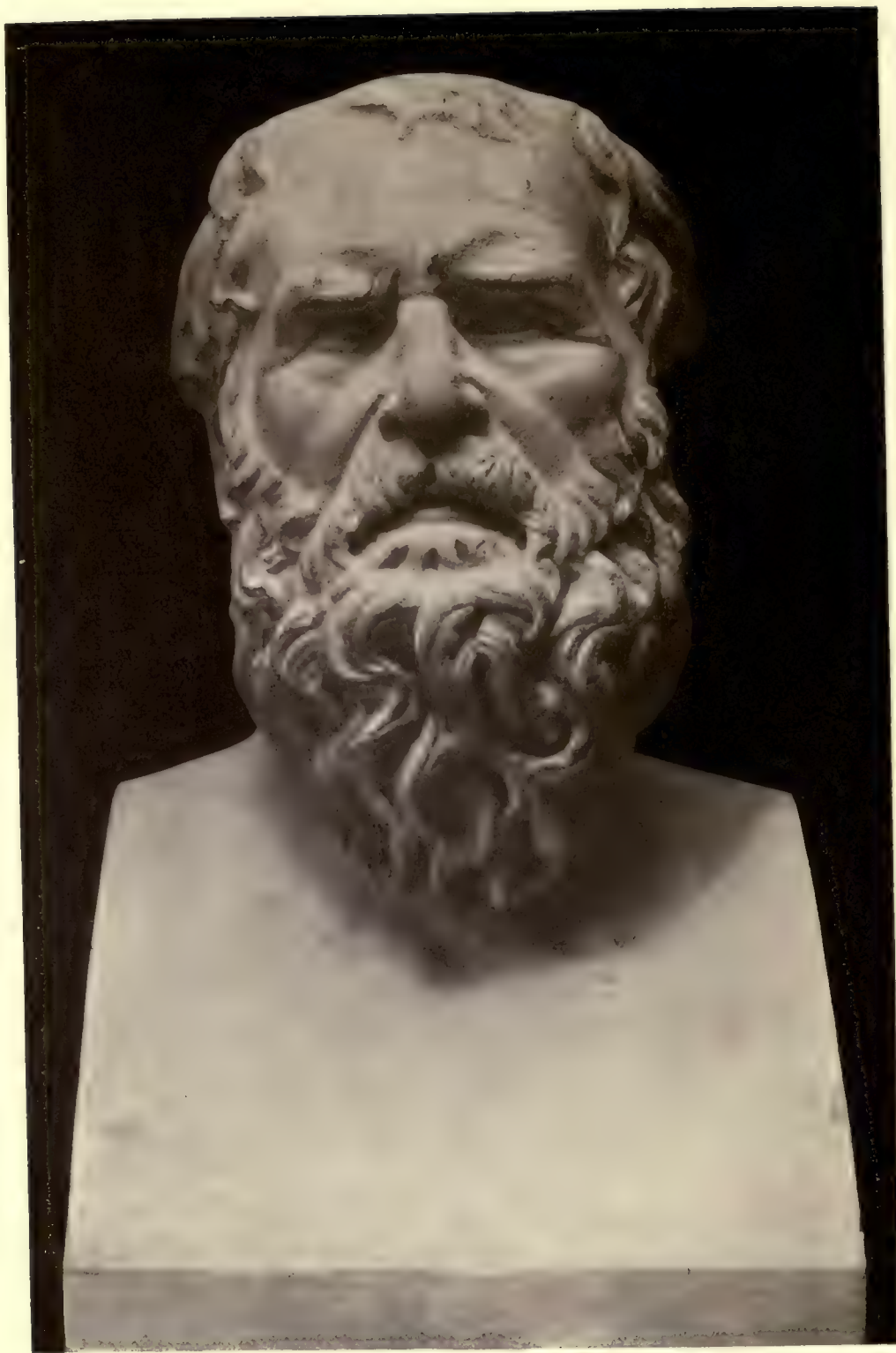
Term of an unknown Greek. Rome, Villa Albani

Phot. Alinari

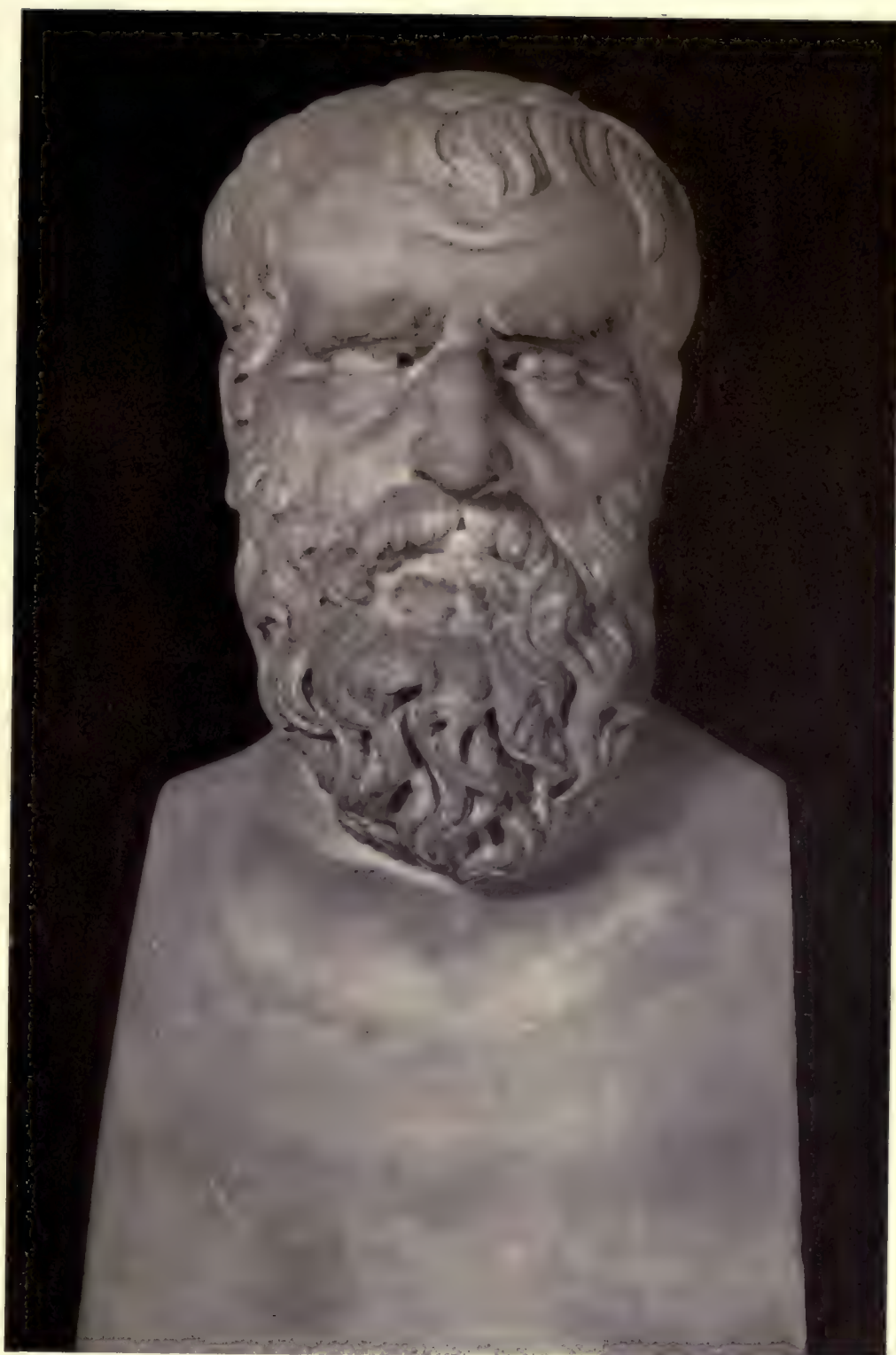


Term of an unknown Greek. Naples, National Museum

Phot. Brogi



Term of an unknown Greek. Rome, Museum of the Capitol



Term of an unknown Greek. Rome, Museum of the Capitol

Phot. Brogi



Bronze Head of an African. London, British Museum



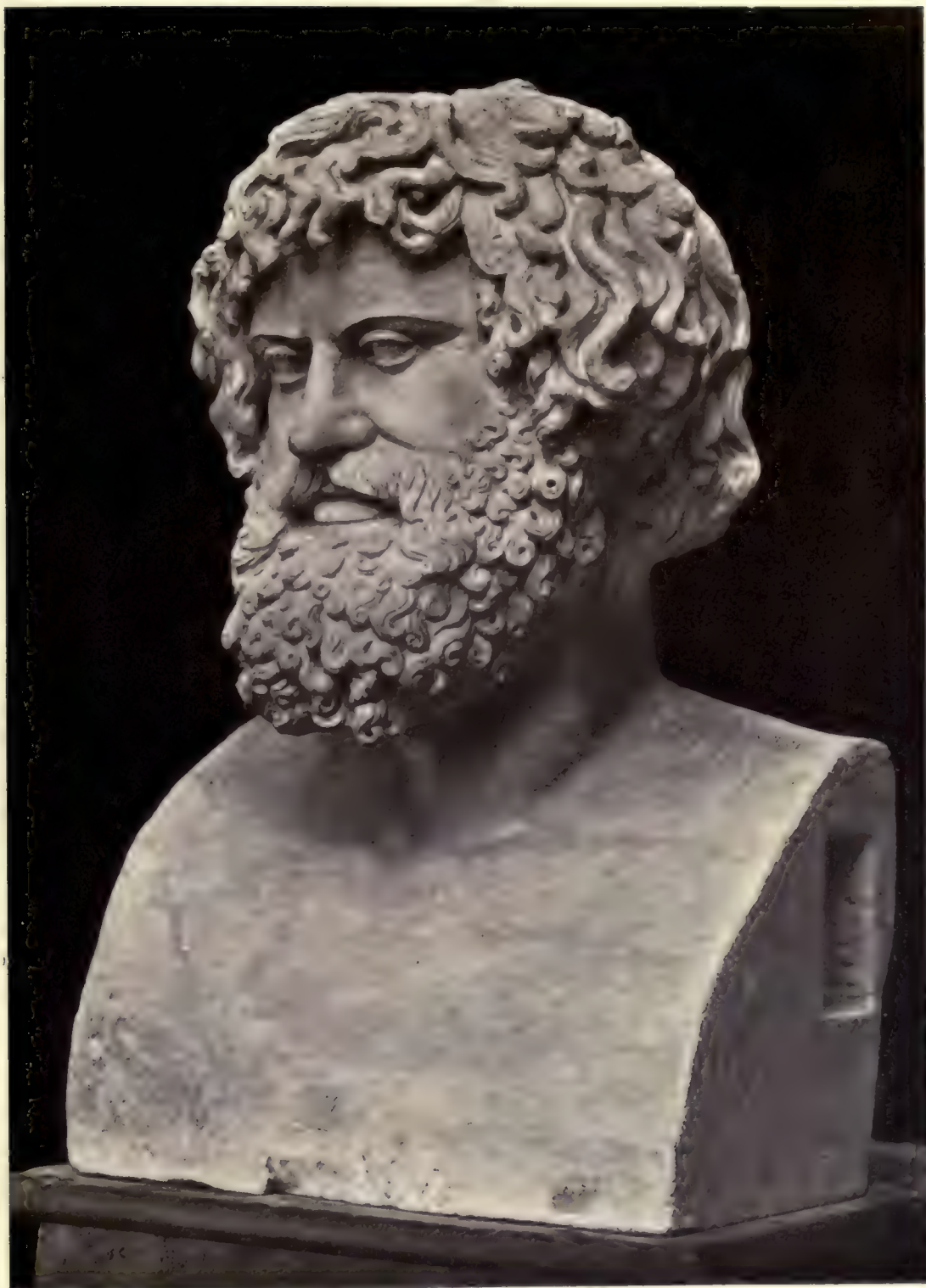
Phot. W. A. Mansell & Co.

Colossal Statue of Mausolos. London, British Museum



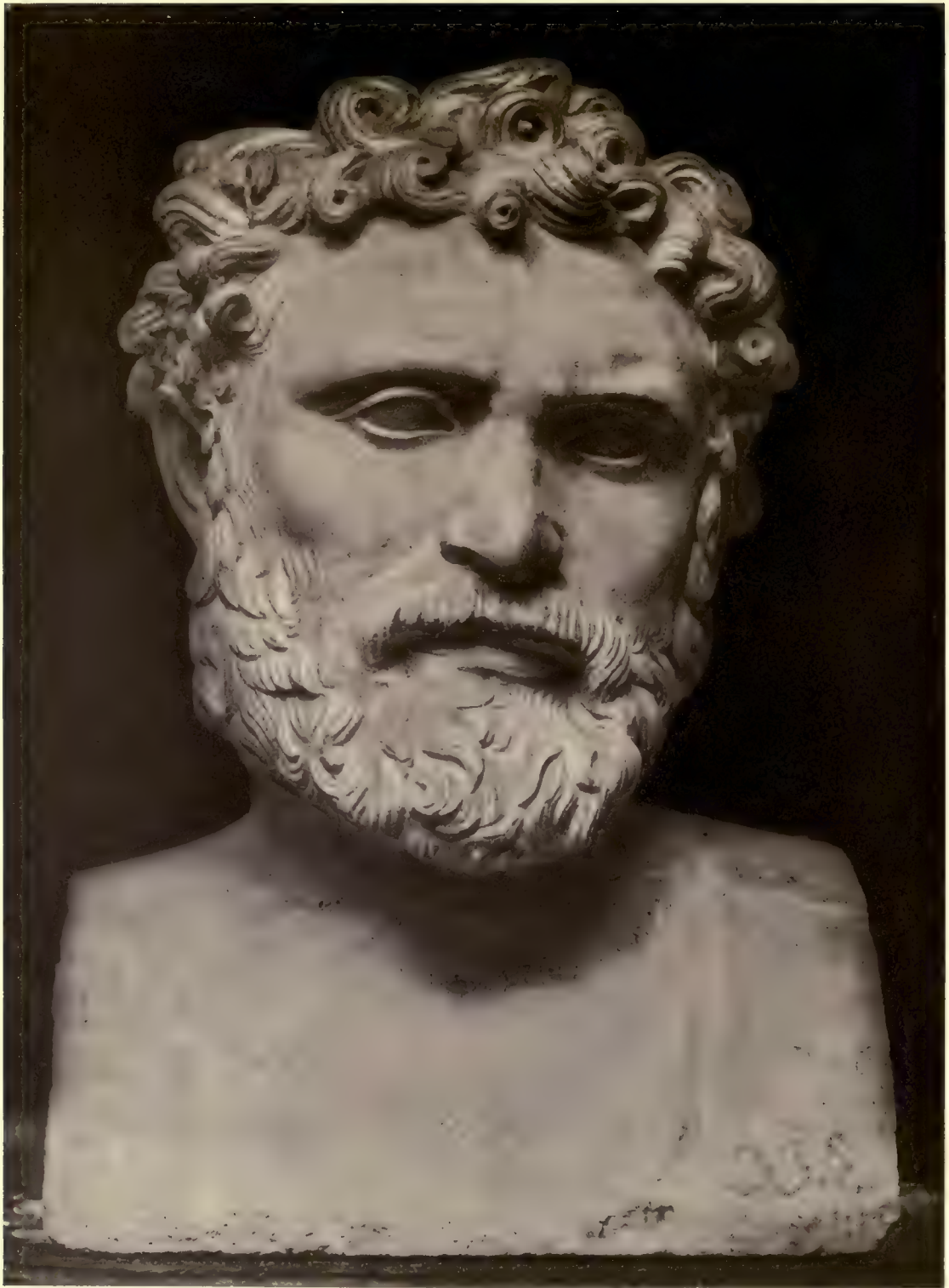
Head of Mausolos. London, British Museum

Phot. Giraudon



Term of an unknown Greek. Naples, National Museum

Phot. Brogi



Term of an unknown Greek. Naples, National Museum

Phot. Brogi



Phot. Alinari

^a
Term of Isokrates. Rome, Villa Albani

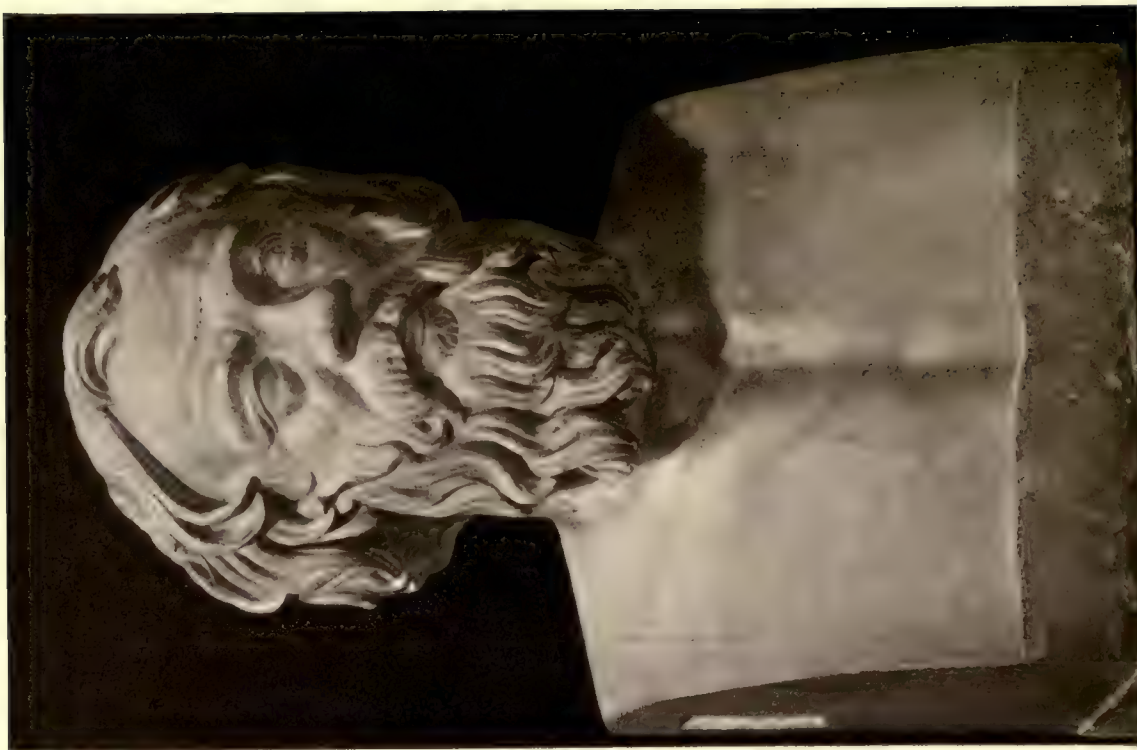


^b

Phot. Anderson
Term of an unknown Greek. Rome, Museum of the Capitol



^a
Term of an unknown Greek. Rome, Vatican
Phot. Alinari



^b
Term of an unknown Greek. Florence, Uffizi
Phot. Alinari



Term of an unknown Greek. ^a Naples, National Museum

Phot. Alinari



Term of an unknown Greek. ^b Naples, National Museum

Phot. Alinari



^a Phot. Anderson
Term of an unknown Greek. Rome, Museum of the Capitol



^b Phot. Alinari
Term of an unknown Greek. Rome, Museum of the Capitol



Phot. Alinari
 Term of an unknown General. Naples, National Museum



Phot. Alinari
 Term of an unknown General. Rome, Villa Albani

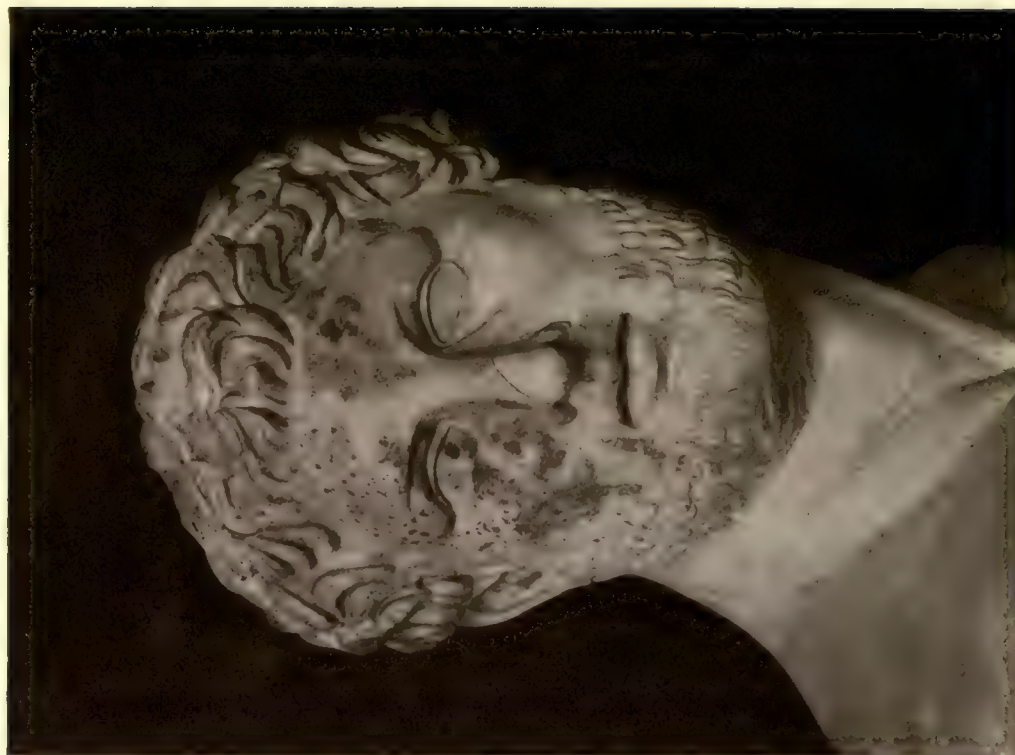


Term of an unknown Greek. Rome, Lateran



Phot. Alinari

Sepulchral Stela of AristonAUTES. Athens, National Museum



Head of the Statue of an Athlete. Dresden, Albertinum



^a
Head of a bearded old Man from a Sepulchral Stela
Rome, Barracco Collection



^b
Female Head from a Sepulchral Stela
Boston, Museum of Fine Arts

Phot. Coolidge



Statue of an unknown Greek. Rome, Vatican

Phot. Moscioni



Statue of a young Man from Eretria. Athens, National Museum

Phot. Alinari



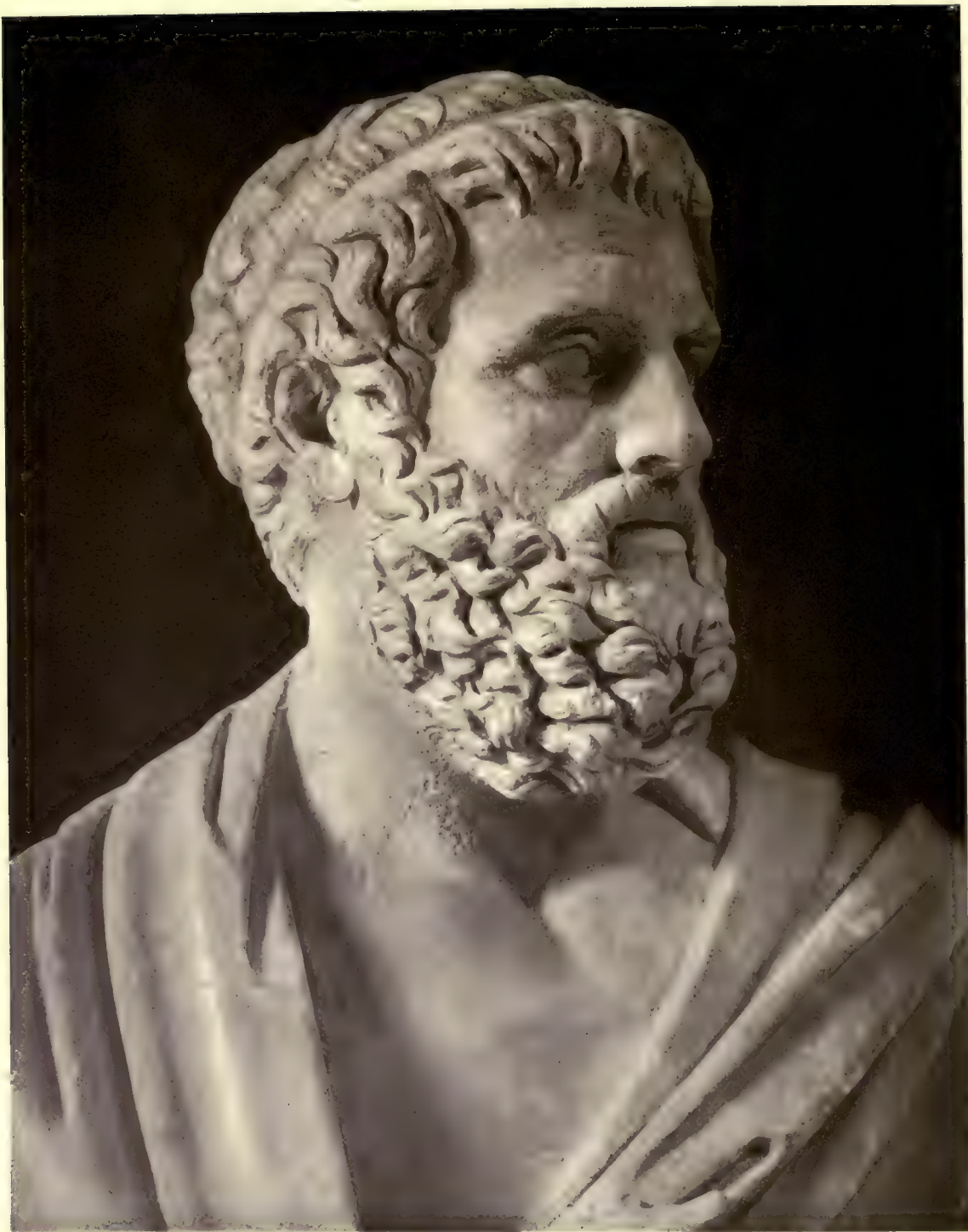
Statue of Sophokles. Rome, Lateran

Phot. Alinari



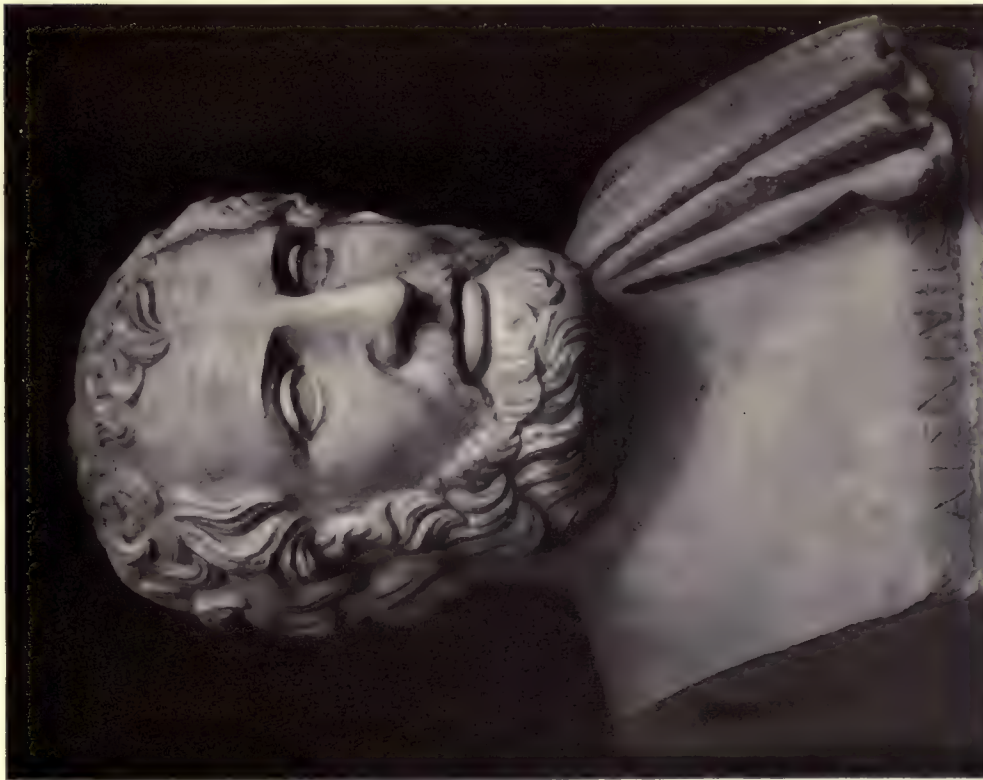
Statue of Aischines. Naples, National Museum

Phot. Brogi



Head of the Statue of Sophokles. Rome, Lateran

Phot. Alinari



Phot. Anderson

^a
Term of Aischines. Rome, Vatican



Phot. Brogi

^b
Head of the Statue of Aischines. Naples, National Museum



a Phot. Anderson
Statue of Demosthenes. Rome, Vatican



b
Statue of Demosthenes (correctly restored)



Head of Alexander the Great, from Pergamon. Constantinople, Ottoman Museum

From: Altertümer von Pergamon



Statue of a Philosopher. Delphi, Museum

Phot. Alinari



Head of Alexander the Great, from Pergamon. Constantinople, Ottoman Museum

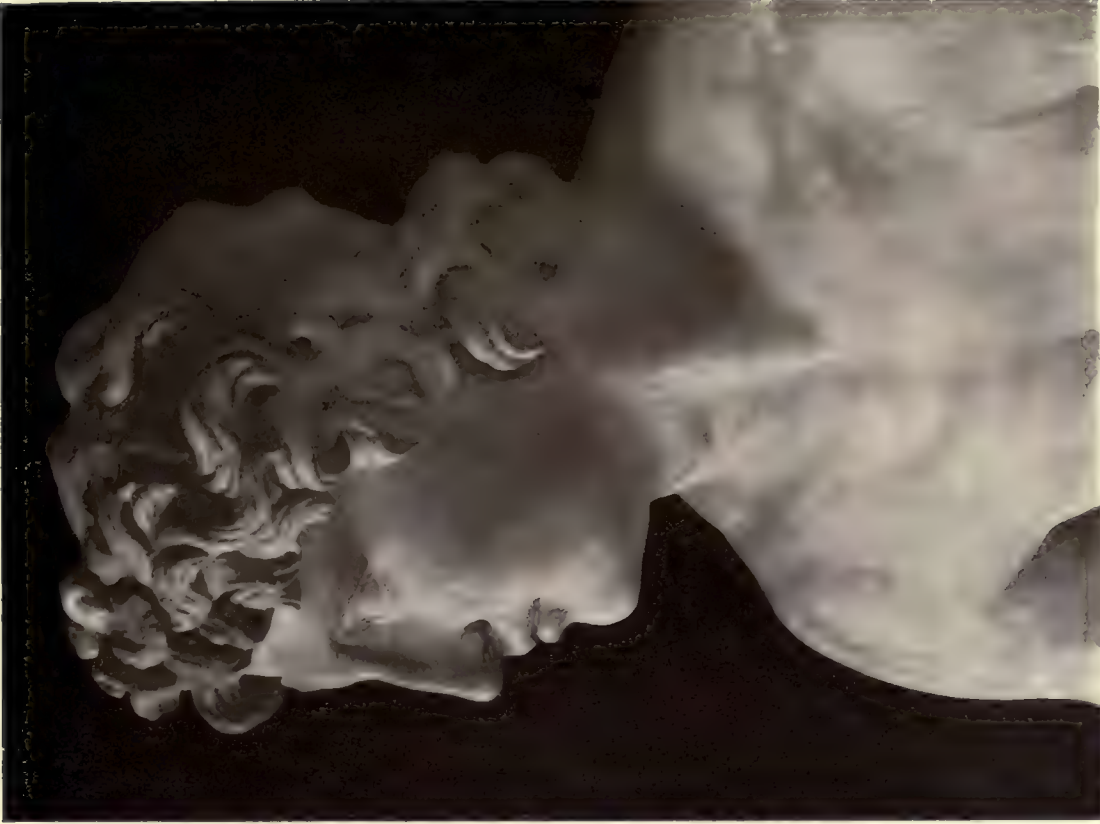
From: Altertümer von Pergamon



Head of Alexander the Great. Dresden, Albertinum



^a Statue of Alexander the Great. Munich, Glyptothek



^b Head of the Statue of Alexander the Great. Munich, Glyptothek



^a
Head of Alexander the Great. Rome, Museum of the Capitol
Phot. Anderson



^b
Term of Alexander the Great. Paris, Louvre



Alexander the Great. Athens, Museum of the Akropolis



Head of the Statue of Alexander from Magnesia. Constantinople, Ottoman Museum



Phot. Alinari

^a
An unknown Greek Woman. Florence, Uffizi



Phot. Brogi

^b
Bronze Bust of an unknown Greek Woman. Naples, National Museum



Phot. German arch. Inst., Athens



Phot. German arch. Inst., Athens

Head of an unknown Greek Woman. Athens, National Museum



Phot. German arch. Inst., Athens



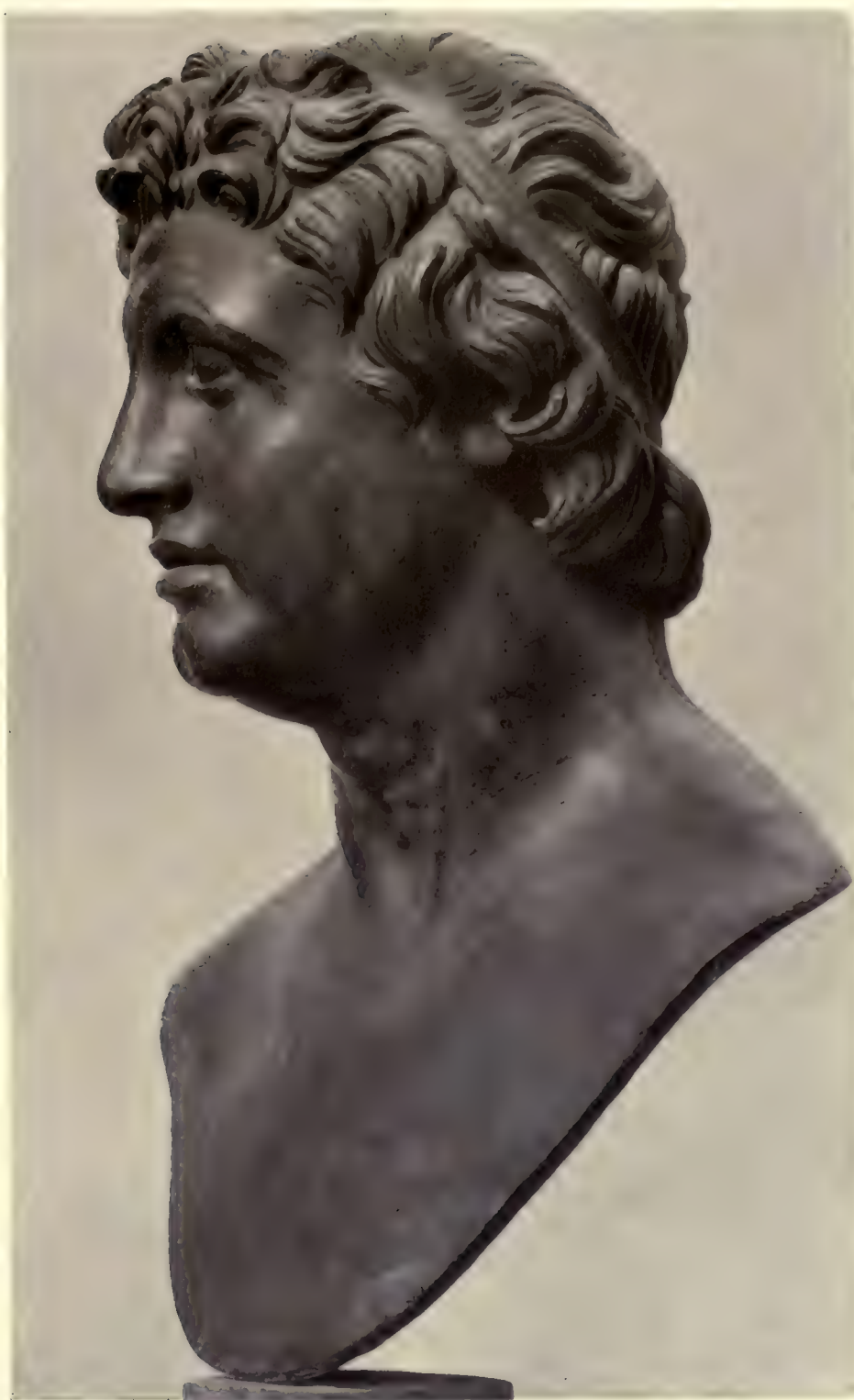
Phot. German arch. Inst., Athens

Head of an unknown Greek. Athens, National Museum



Seleukos I. Nikator. Naples, National Museum

Phot. Alinari



Hellenistic Ruler. Naples, National Museum

Phot. Brogi



Term of Philetairos of Pergamon. Naples, National Museum

Phot. Brogi



^a Phot. Brogi
Hellenistic Ruler. Naples, National Museum



^b Phot. Brogi
Pyrrhus of Epirus. Naples, National Museum



Hellenistic Ruler. ^a Naples, National Museum

Phot. Brogi



Hellenistic Ruler. ^b Naples, National Museum

Phot. Brogi



Phot. Brogi
Hellenistic Ruler. ^a Naples, National Museum

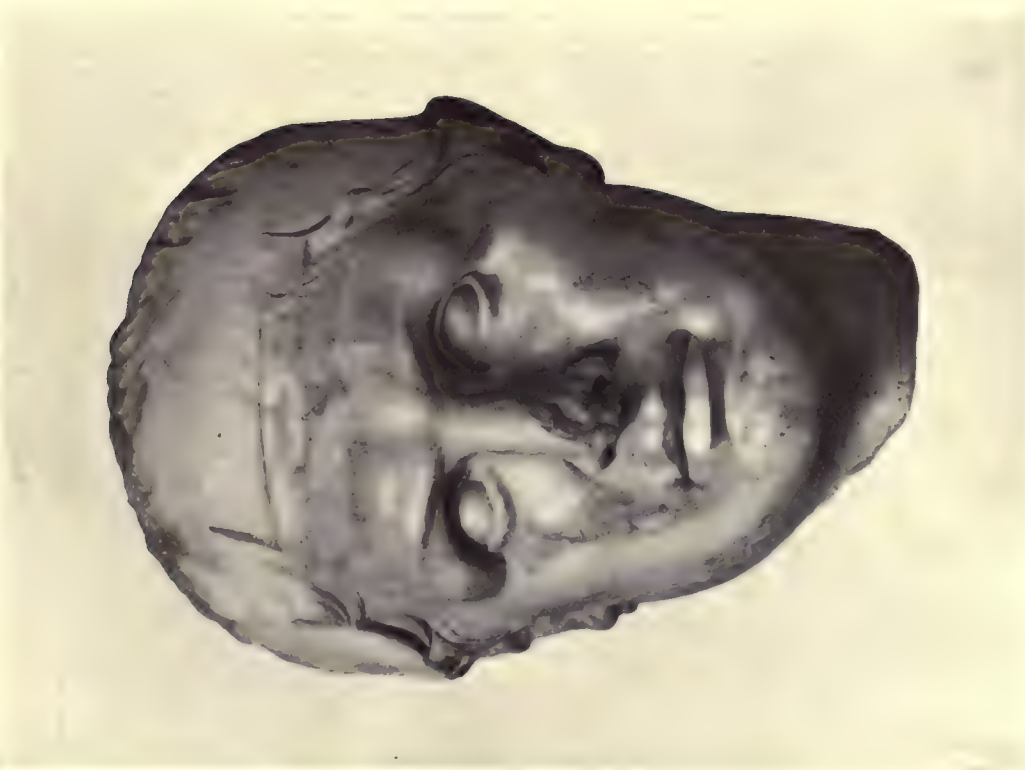


Phot. Brogi
Hellenistic Ruler. ^b Naples, National Museum



Phot. Brogi

Hellenistic Ruler. Naples, National Museum



From: Altertümer von Pergamon

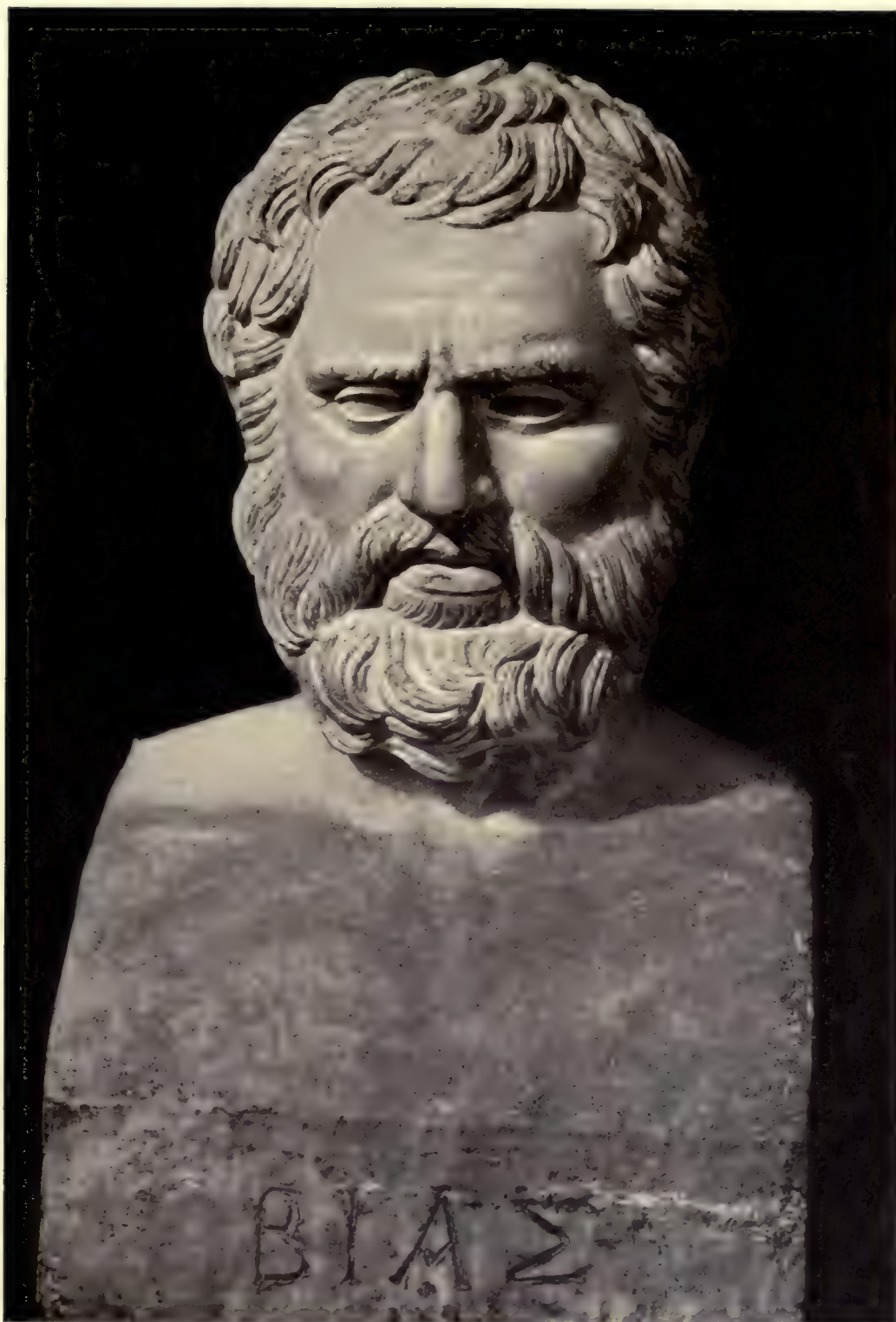


From: Altertümer von Pergamon

Hellenistic Ruler. Berlin, Royal Museum

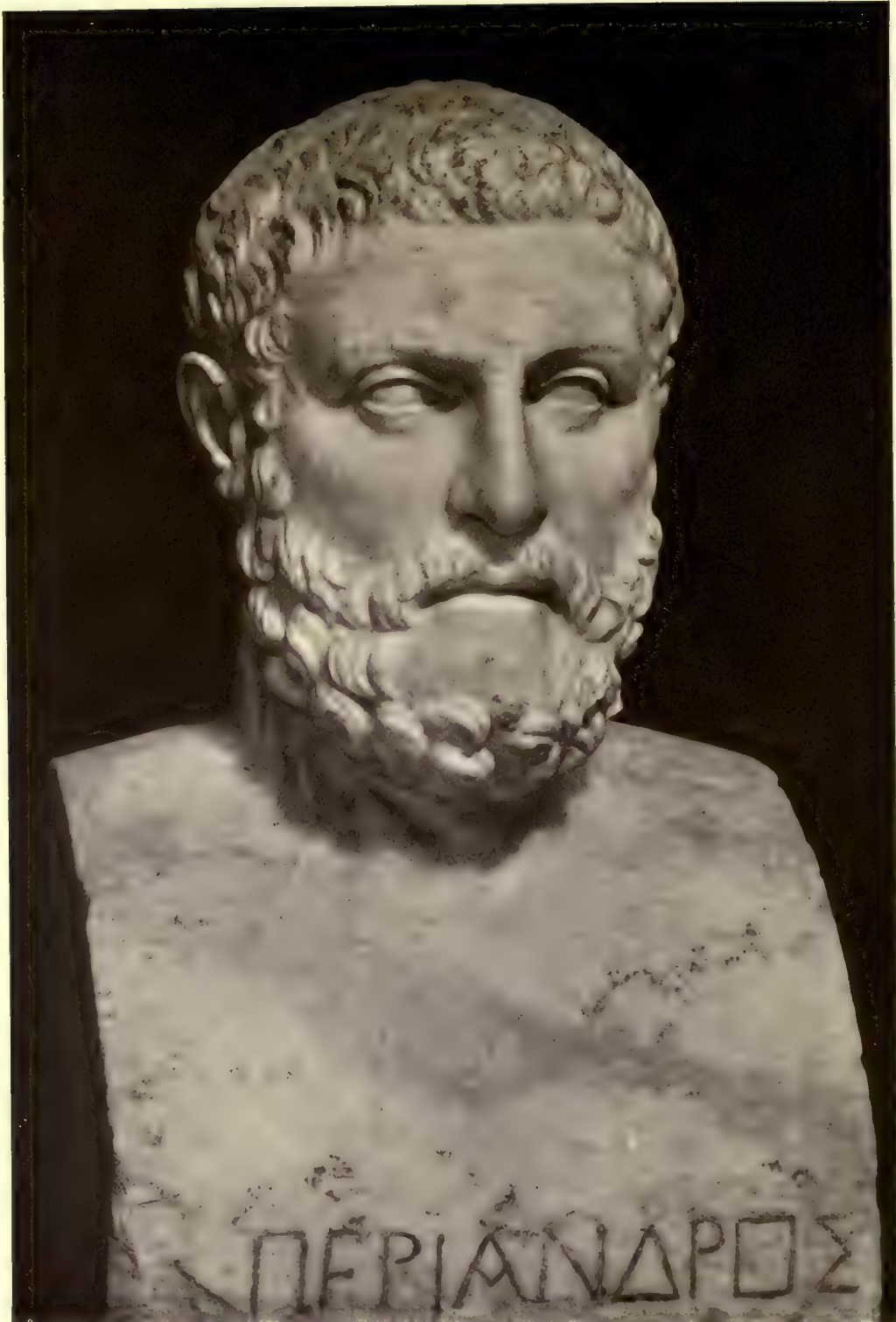


An unknown Greek. Vienna, Arch-Duke Franz Ferdinand's Collection



Term of Bias. Rome, Vatican

Phot Alinari



Term of Perikles. Rome, Vatican

Phot. Alinari

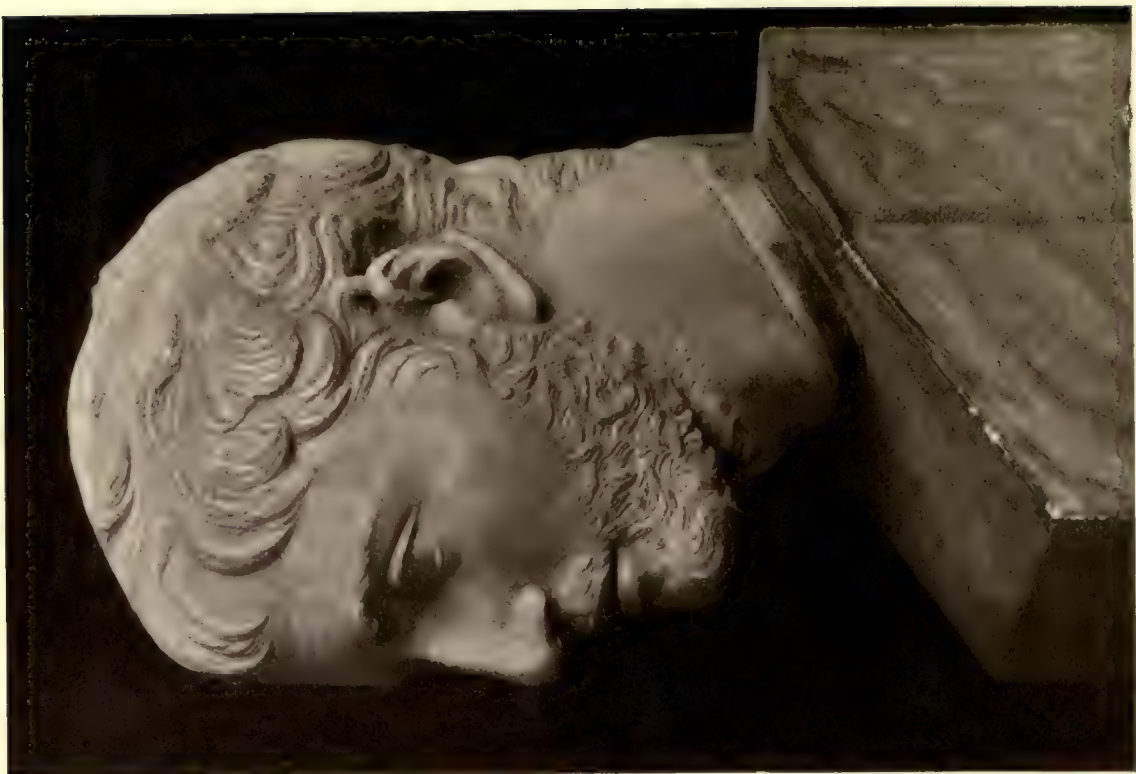


An unknown Pugilist. Athens, National Museum

Phot. Alinari

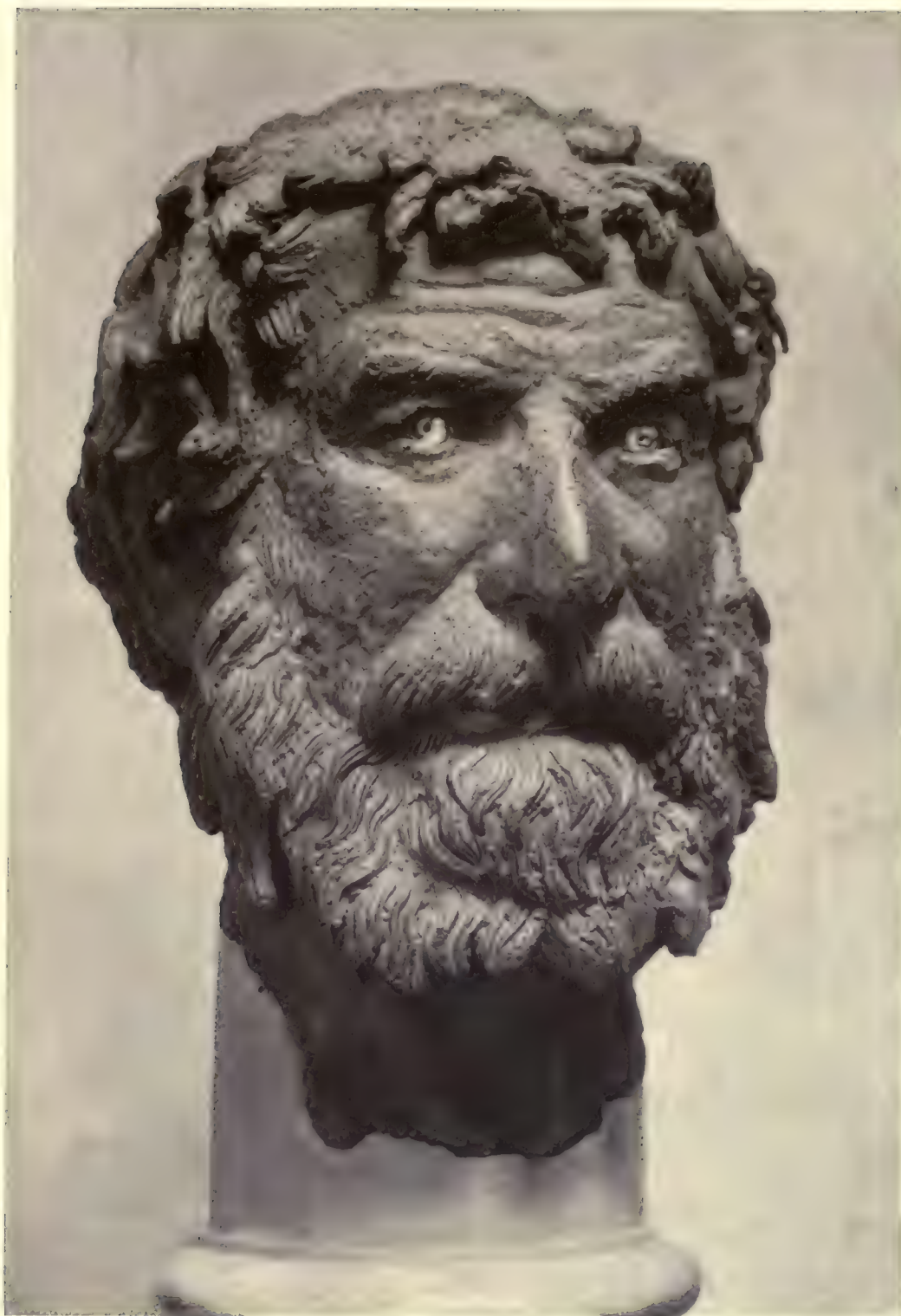


Phot. Alinari



Phot. Alinari

An unknown Greek. Delphi, Museum



An unknown Greek. Athens, National Museum

Phot. Alinari



Phot. Anderson

Hellenistic Ruler. Rome, National Museum



Head of Statue Pl. 82

Phot. Anderson



Head of Statue Pl. 82

Phot. Anderson



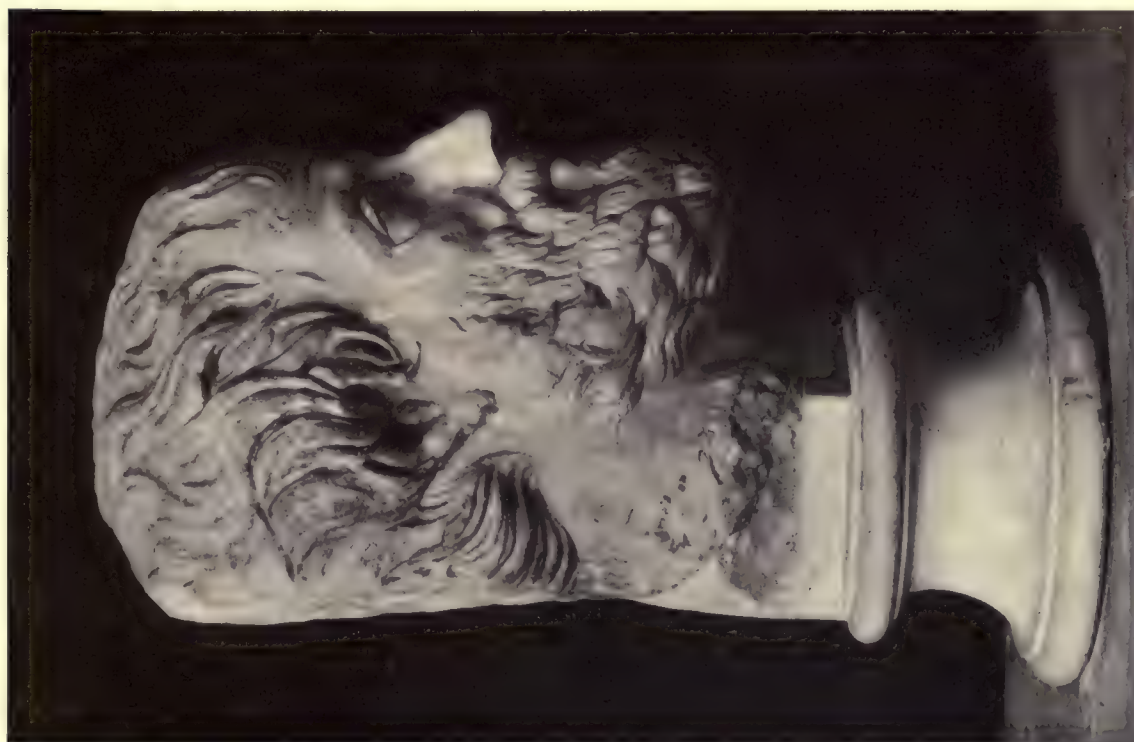
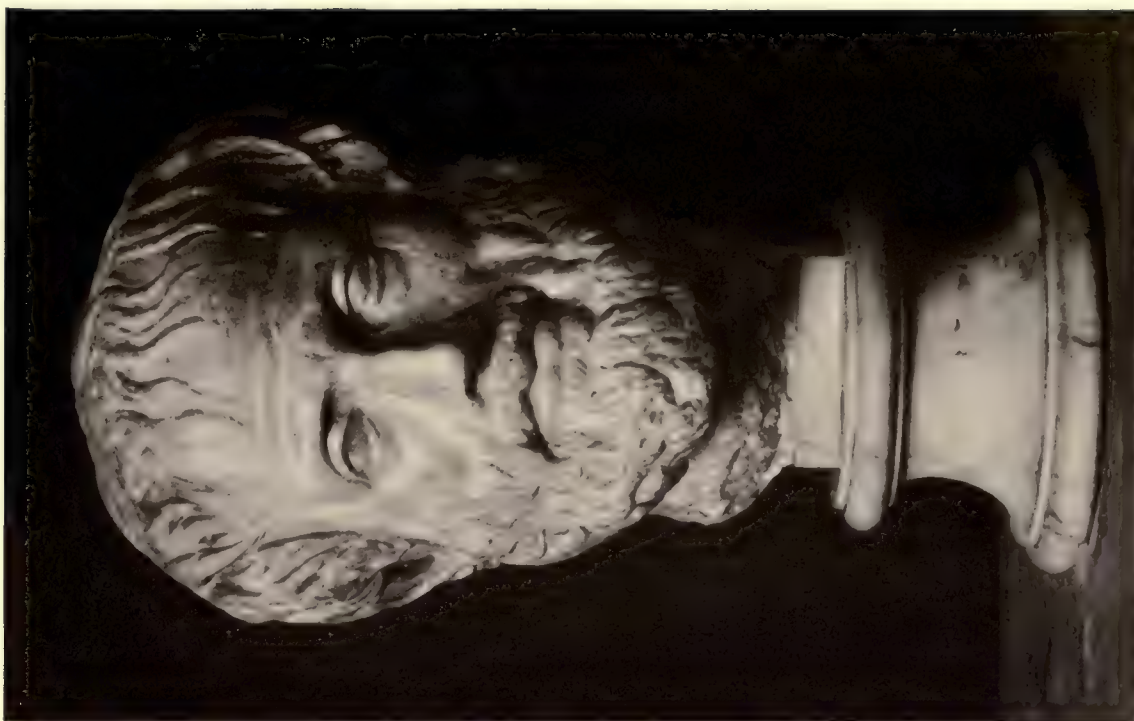
An unknown Pugilist. Rome, National Museum

Phot. Alinari



Head of Statue Pl. 85

Phot. Anderson

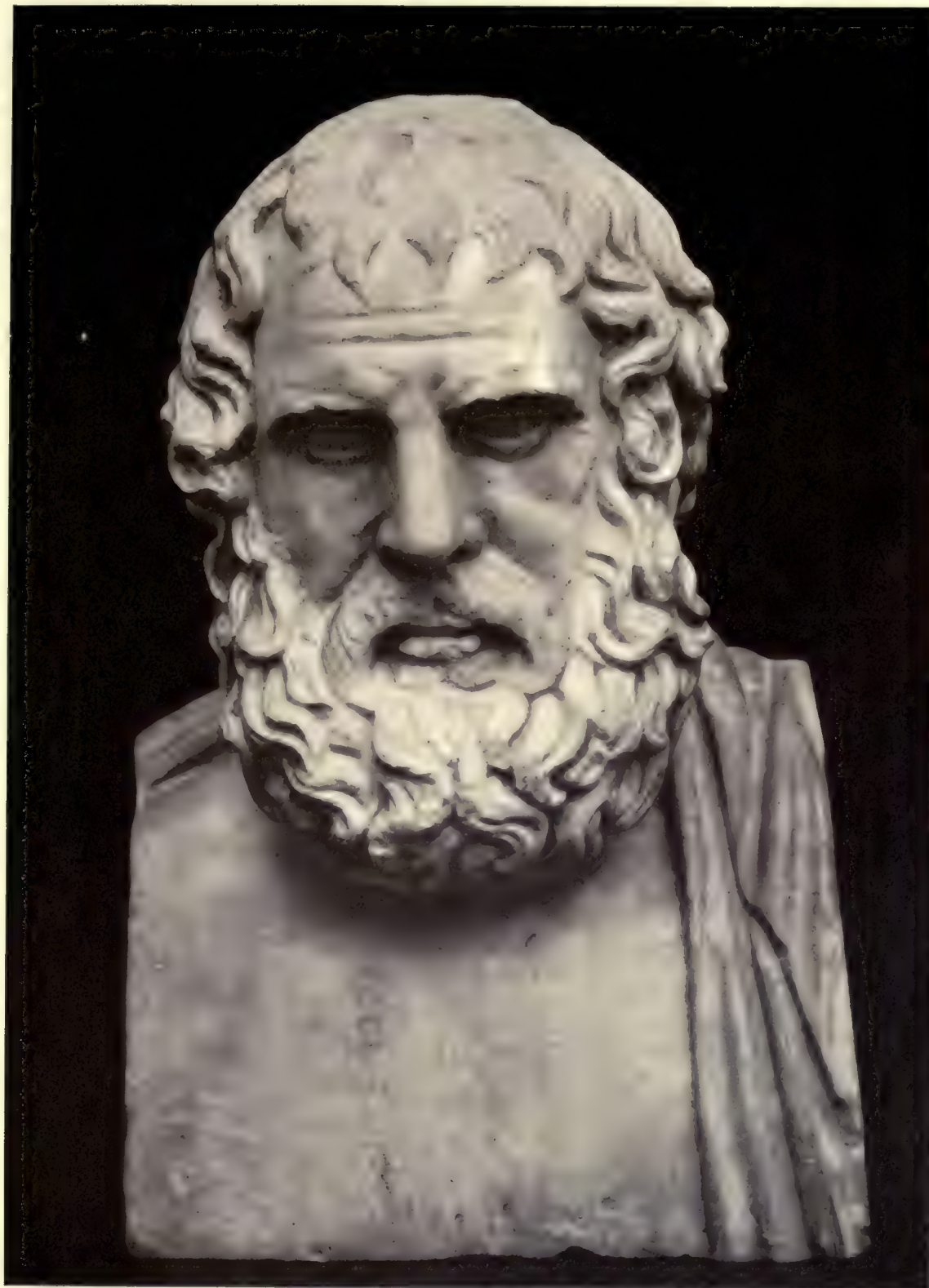


Aristoteles. Vienna, Art-History Museum

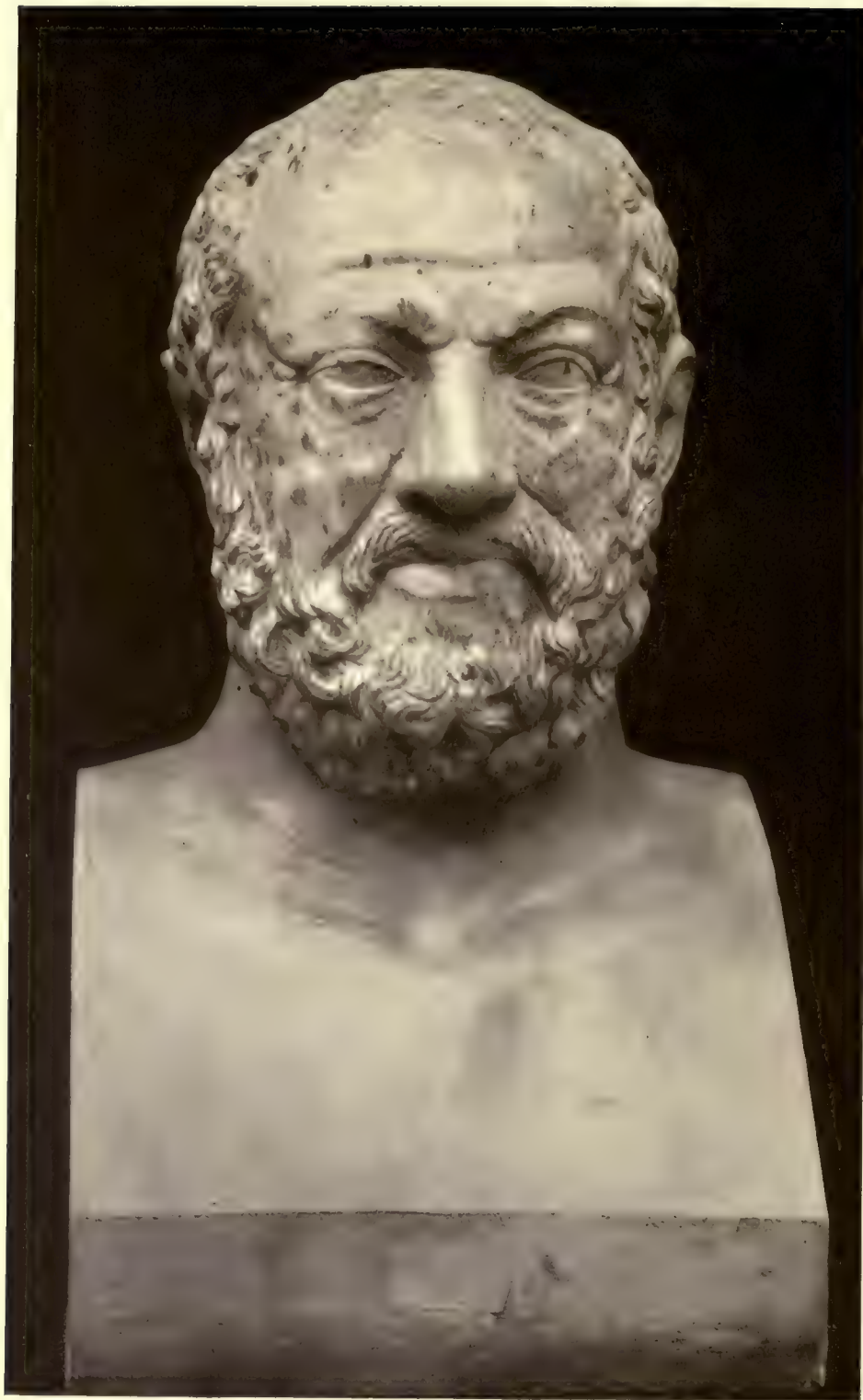


Aristoteles. Rome, National Museum

Phot. Alinari



Term of Euripides. Copenhagen, Ny-Carlsberg Glyptothek



Term of an unknown Greek. Copenhagen, Ny-Carlsberg Glyptothek



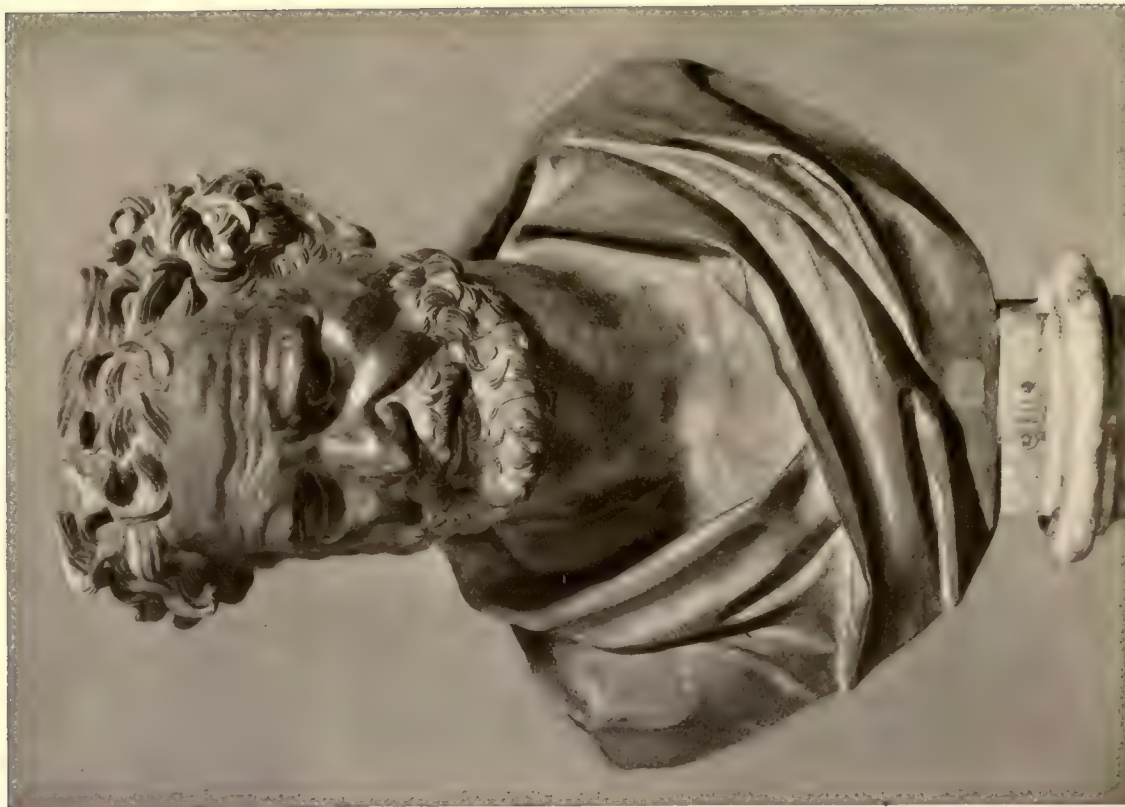
Phot. Faraglia
^a
 Term of an unknown Greek. Rome, Museum of the Capitol



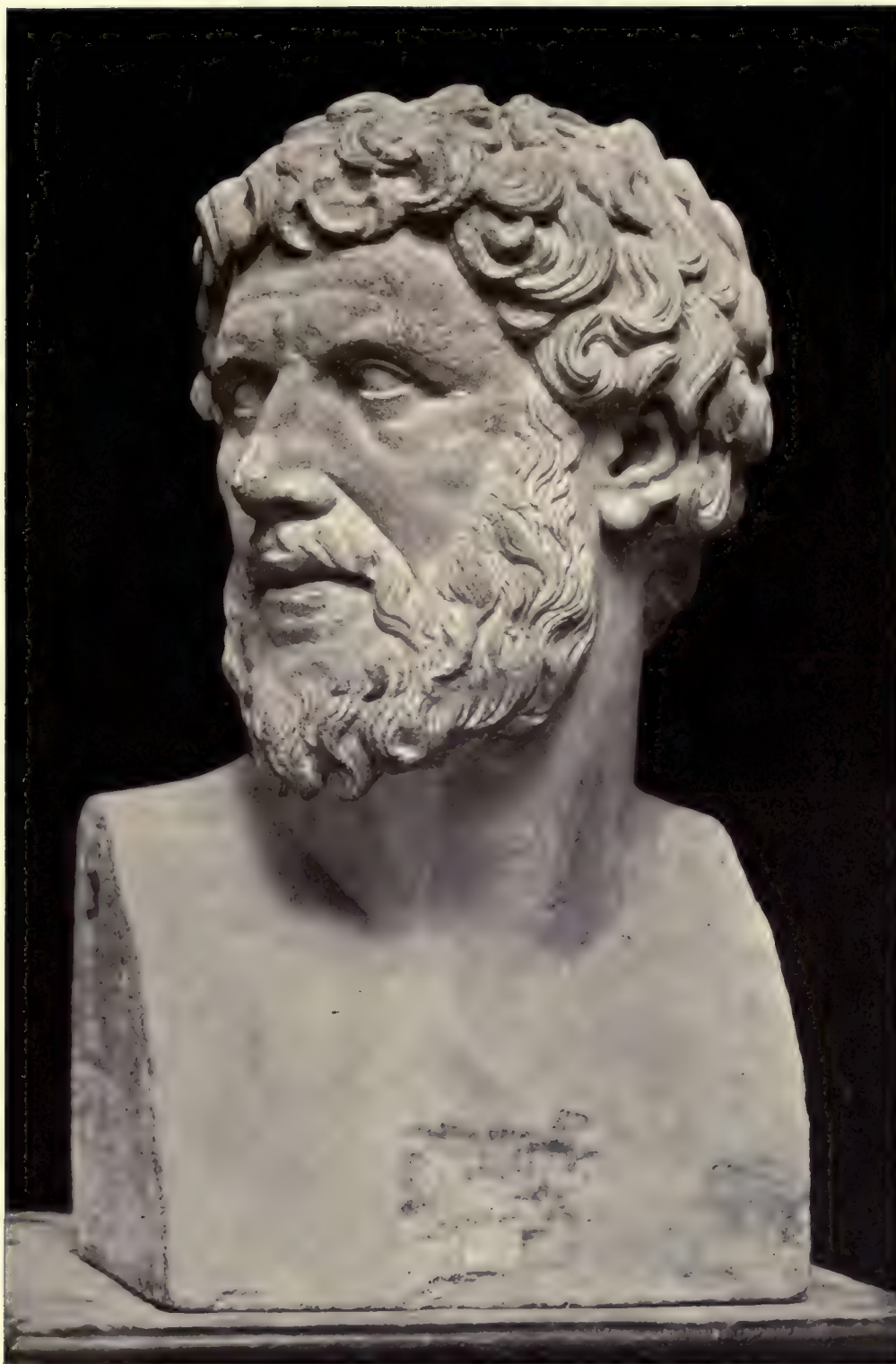
Phot. Alinari
^b
 Term of an unknown Greek. Florence, Uffizi



^a Phot. Brogi
Term of an unknown Greek. Florence, Uffizi



^b Phot. Brogi
An unknown Greek. Naples, National Museum



Term of an unknown Greek. Naples, National Museum

Phot. Brogi



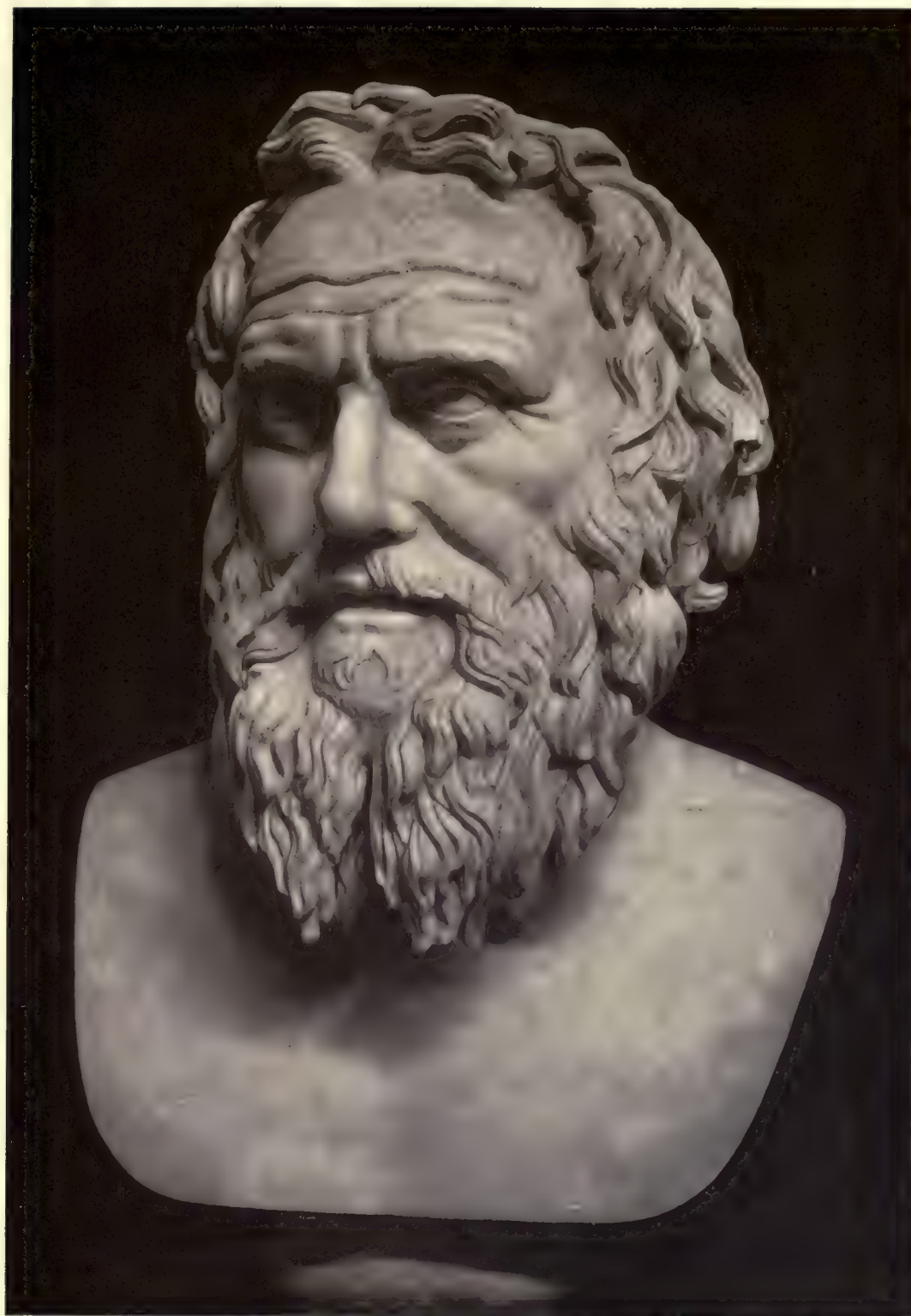
Term of an unknown Greek. ^a Naples, National Museum

Phot. Brogi



An unknown Greek. ^b Naples, National Museum

Phot. Alinari

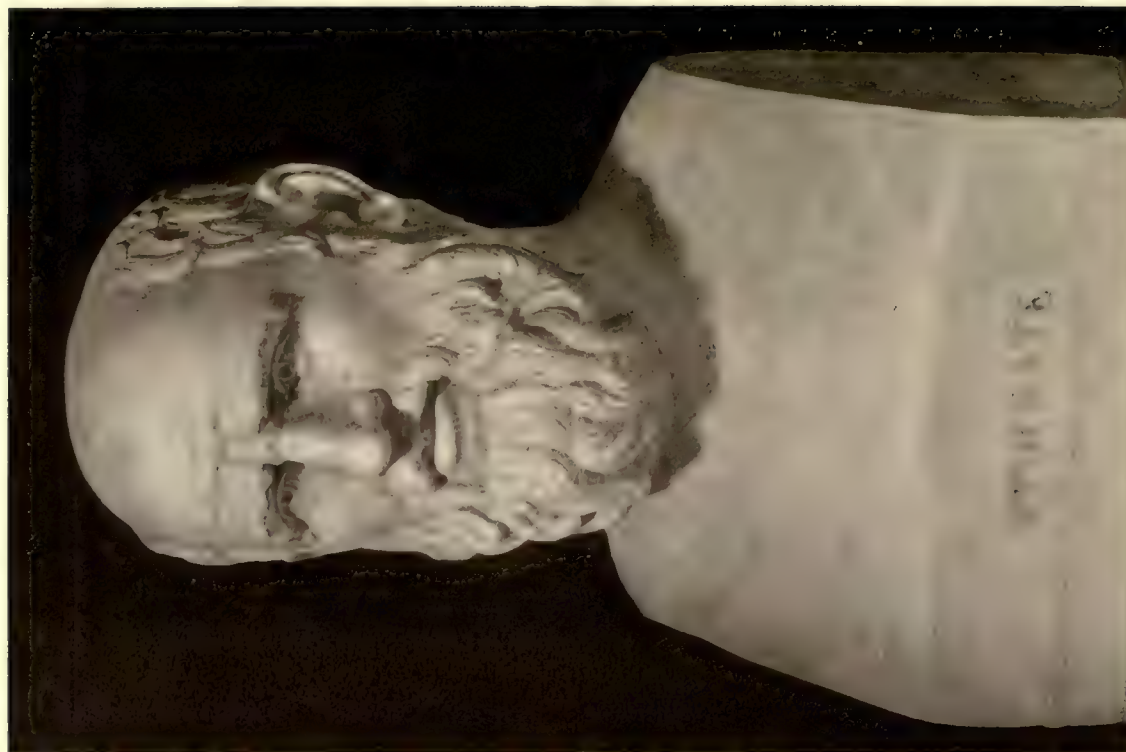


An unknown Greek. Naples, National Museum

Phot. Sommer



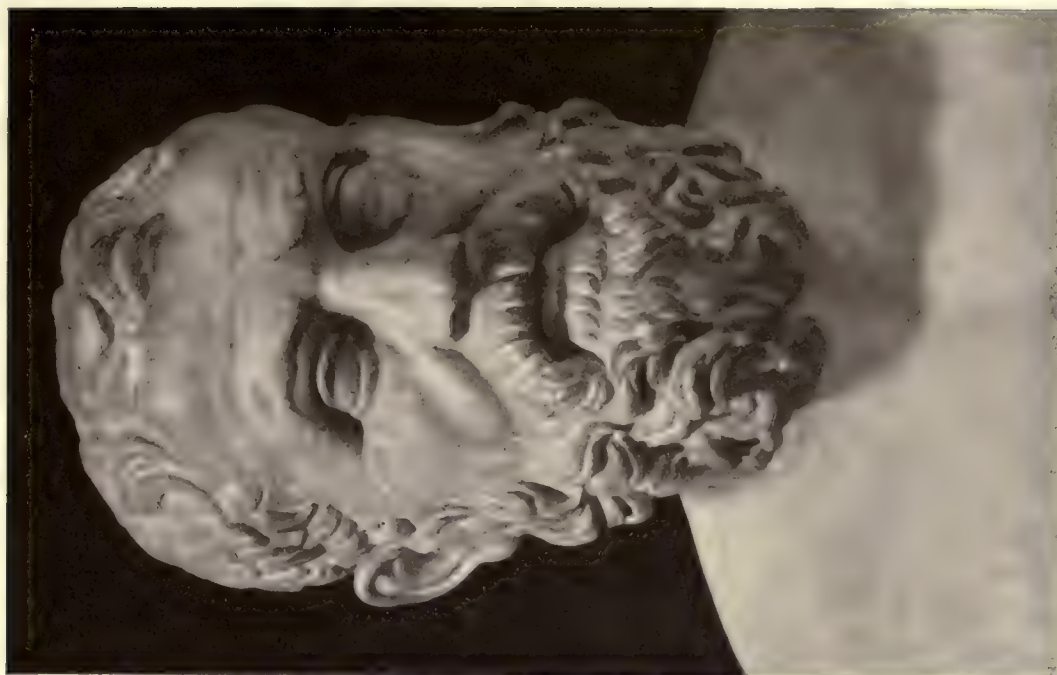
^a Phot. Alinari
Term of Theophrastus. Rome, Villa Albani



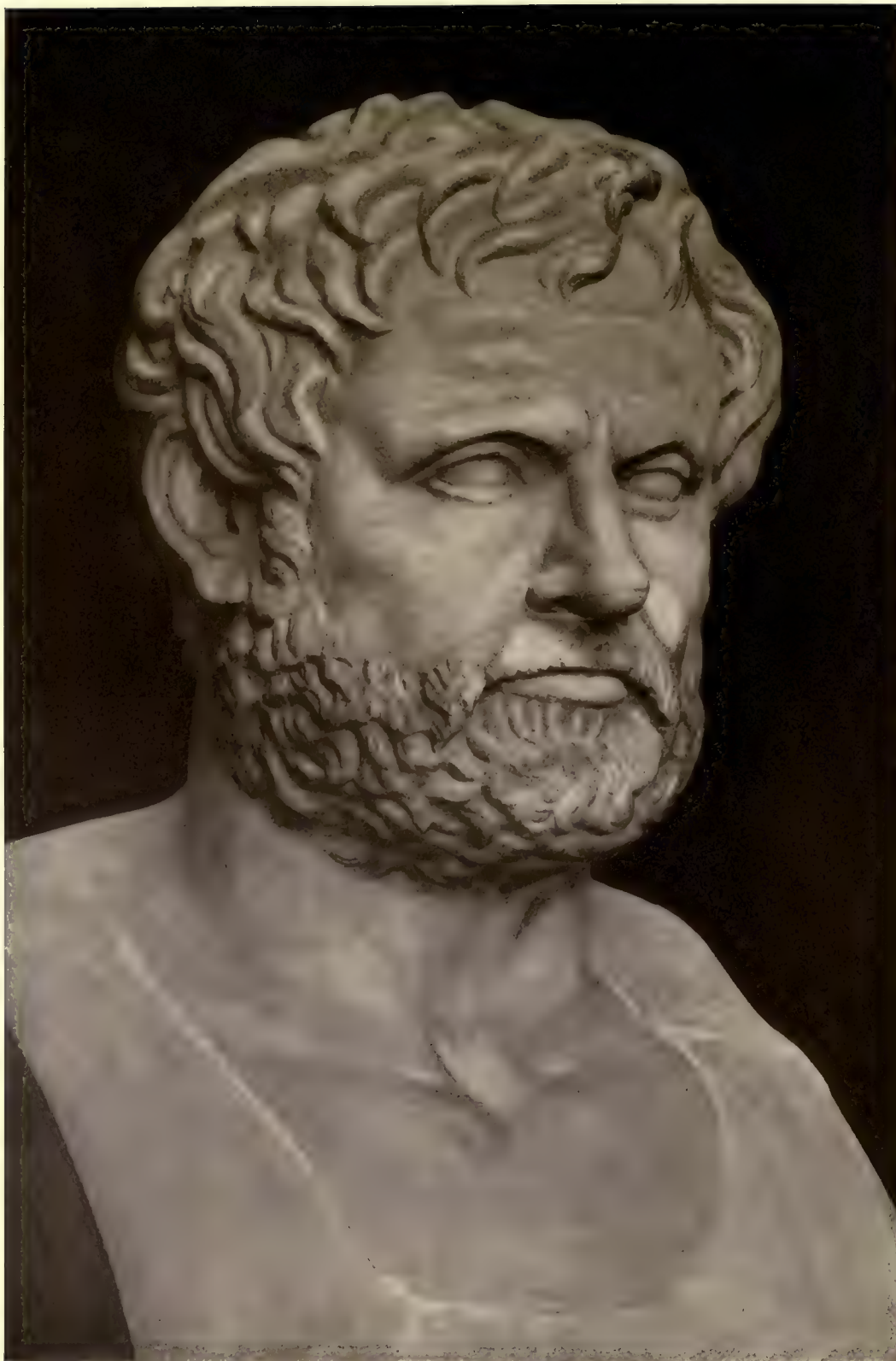
^b Phot. Alinari
Term of an unknown Greek. Rome, Villa Albani



^a So-called Sophokles. London, British Museum

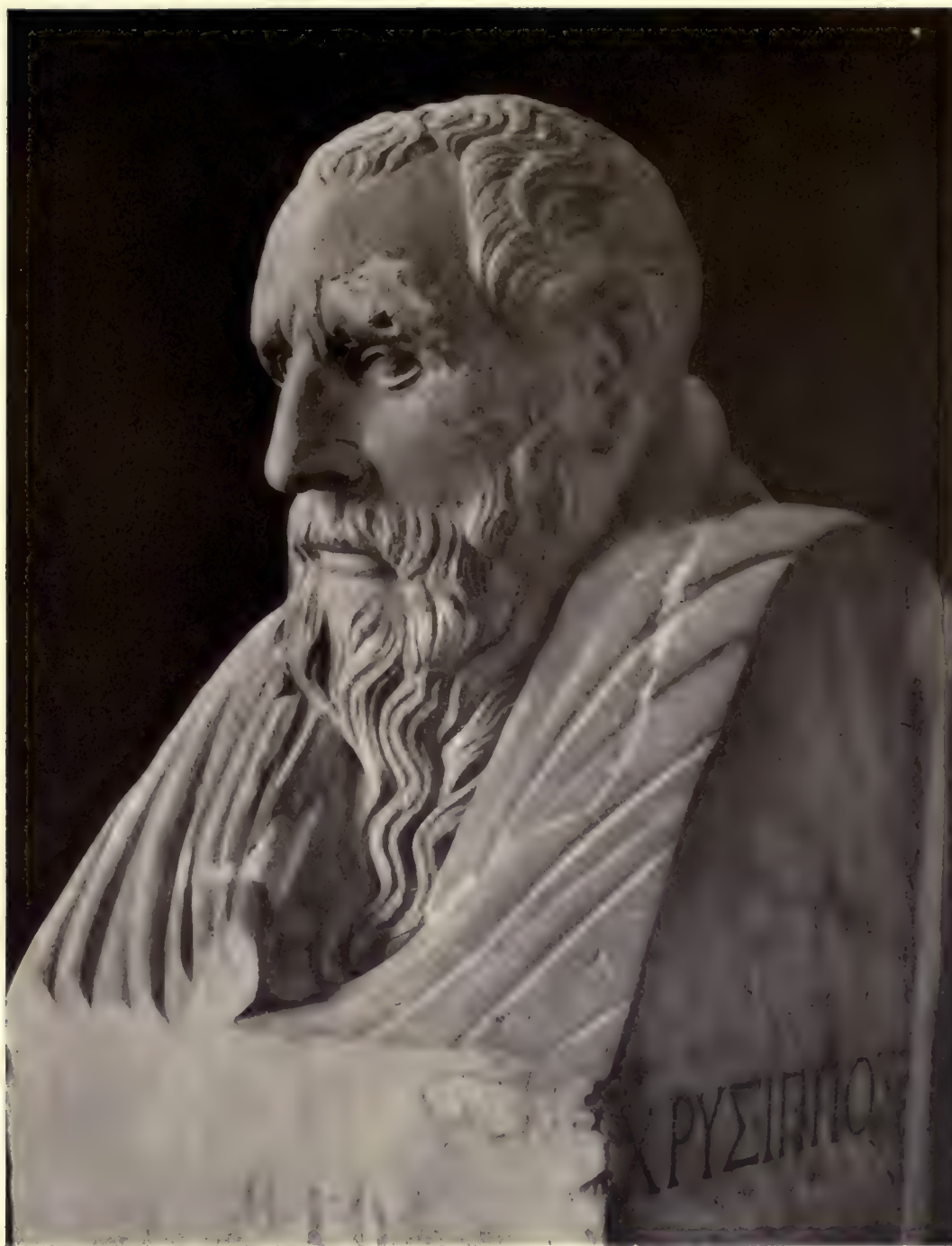


^b Term of an unknown Greek. Naples, National Museum
Phot. Brogi



Term of an unknown Greek. Rome, Villa Albani

Phot. Alinari



Term of an unknown Greek. Rome, Villa Albani

Phot. Alinari



Double Term of Epikuros and Metrodoros. Rome, Museum of the Capitol

Phot. Alinari



Phot. Alinari

^a
Term of Epikuros. Rome, Vatican



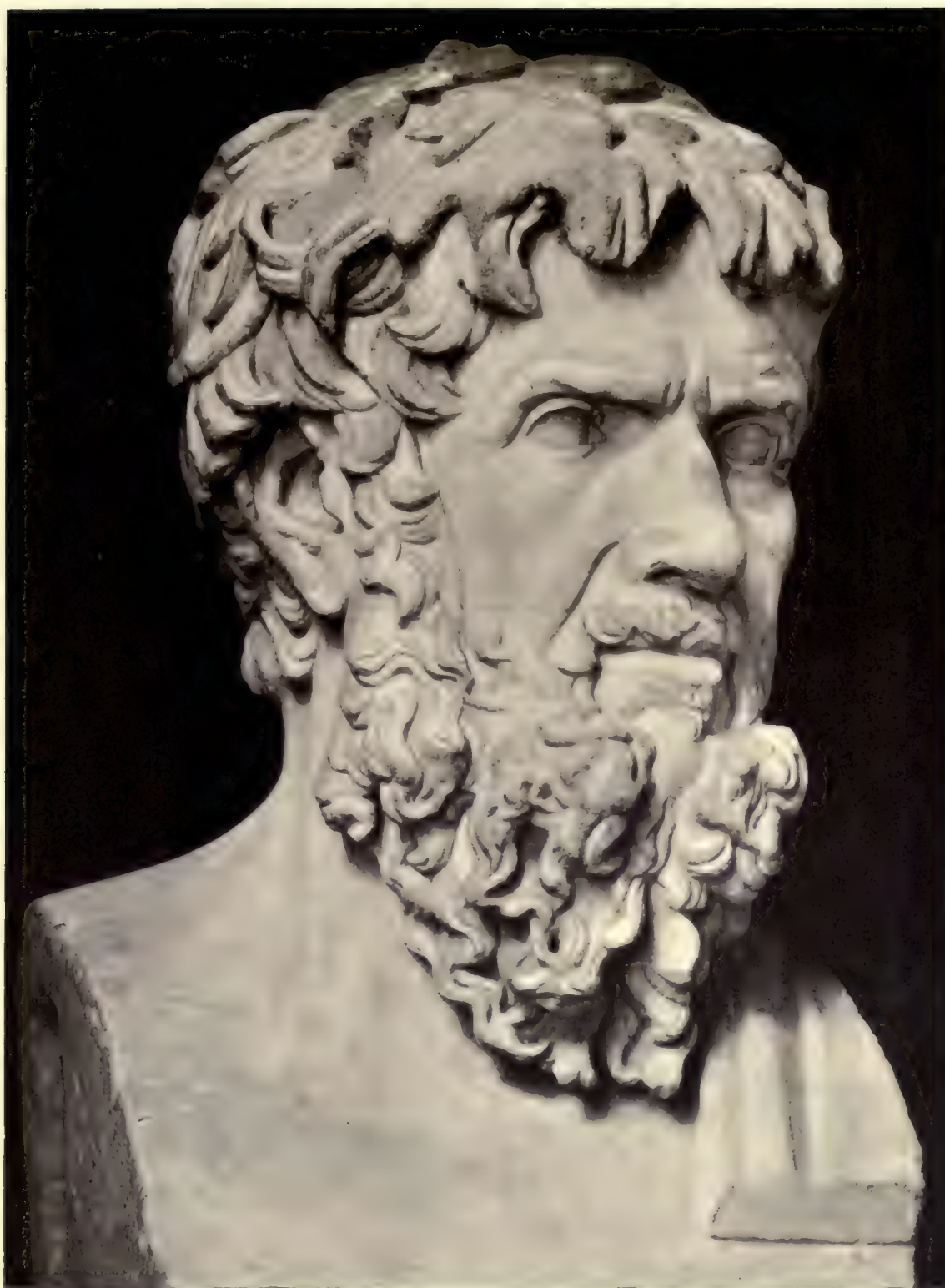
Phot. Alinari

^b
Term of Metrodoros. Paris, Louvre

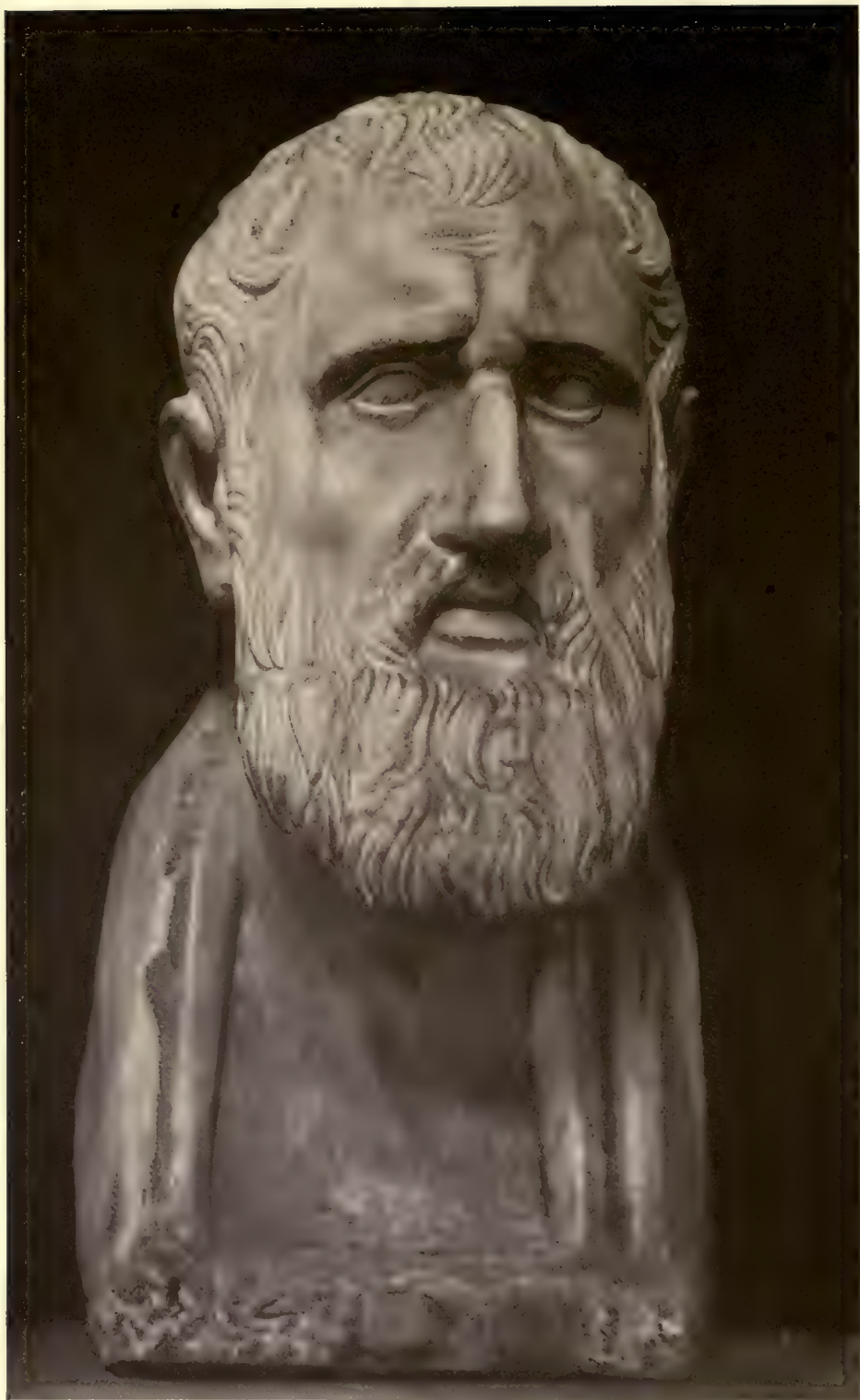


Hermarchos. Athens, National Museum

Phot. Rhomaides



Term of an unknown Greek. Paris, Louvre



Term of the Stoic Zeno. Naples, National Museum

Phot. Alinari



Double Term of Menandros and an unknown Greek poet
 Rome, Villa Albani
 a
 Phot. Alinari



b
 Menandros. Corneto, Museum



Term of Menandros. Boston, Museum of Fine Arts

Phot. Coolidge



Term of Menandros. Boston, Museum of Fine Arts

Phot. Coolidge



Phot Alinari

Menandros and Glykera. Marble Relief. Rome, Lateran



Phot. Alinari
^a
 An unknown Poet. Copenhagen, Ny-Carlsberg Glyptothek



Phot. Anderson
^b
 Aristippos (?). Rome, Palazzo Spada



Phot. Alinari

^a
Statue of Poseidippos. Rome, Vatican



Phot. Alinari

^b
Statue of an unknown Man. Rome, Vatican



Phot. Anderson

^a
Head of the Statue of Poseidippos



Phot. Anderson

^b
Head of Statue Pl. 110b



^a Statuette of Moschion. Naples, National Museum

Phot. Alinari



^b Statue of an unknown Greek
Rome, Museum of the Capitol

Phot. Alinari



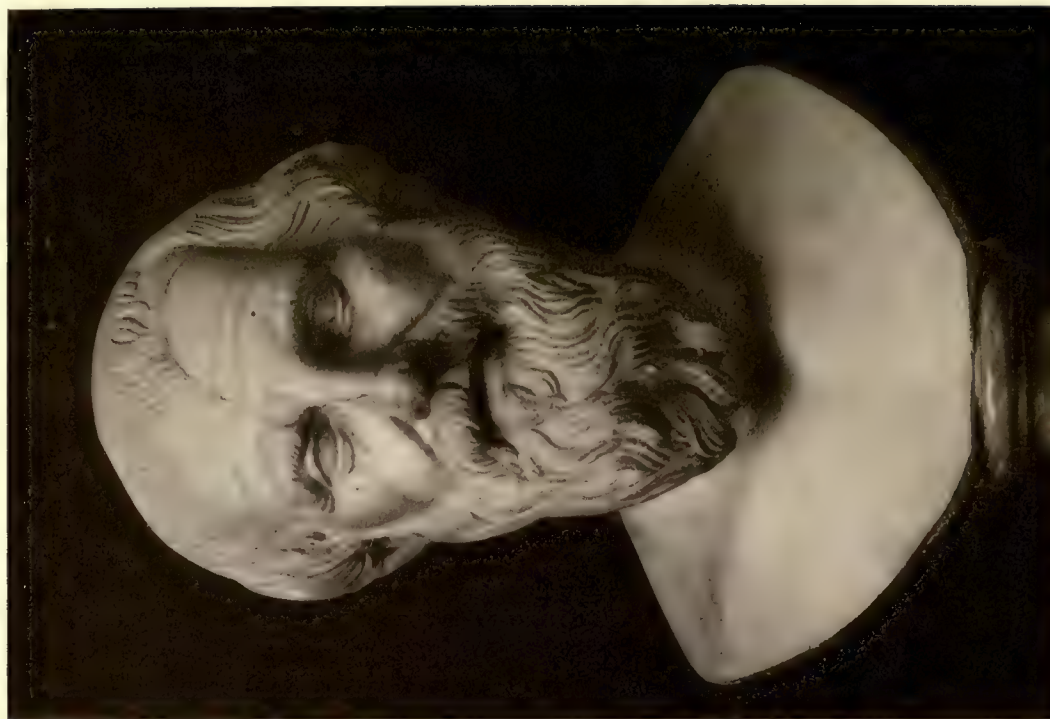
Statuette of Diogenes. Rome, Villa Albani

Phot. Alinari



^a
Diogenes (?). Rome, Museum of the Capitol

Phot. Alinari

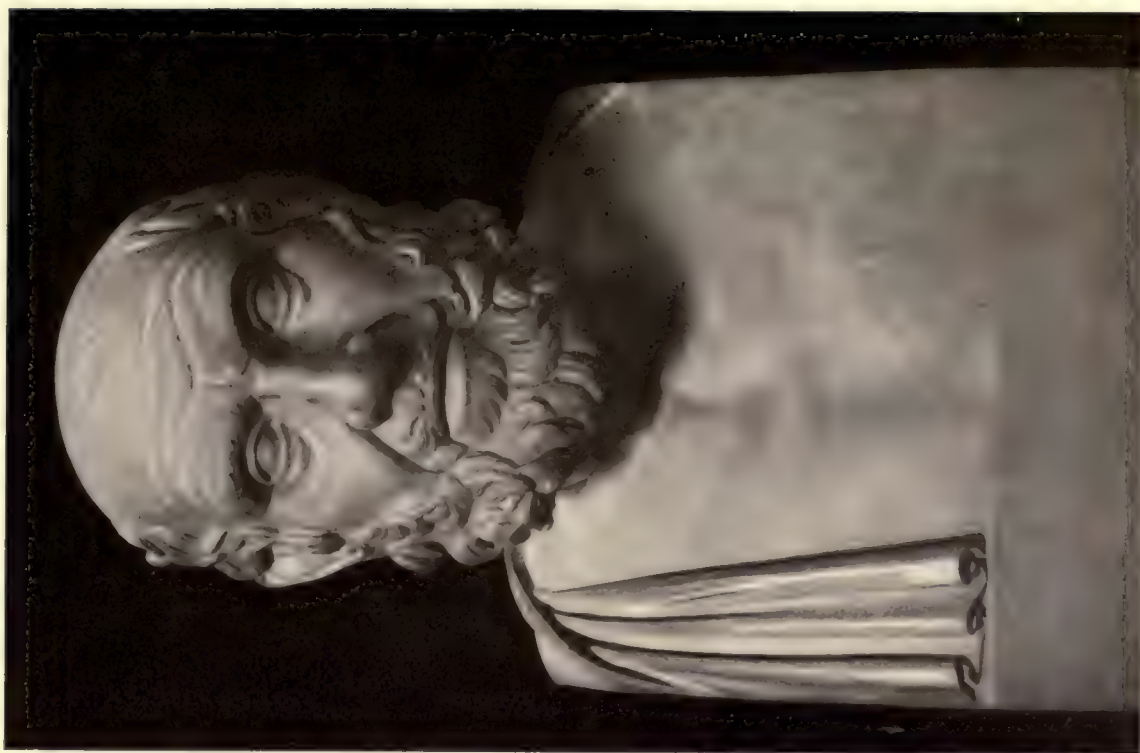


^b
Diogenes (?). Berlin, Royal Museum



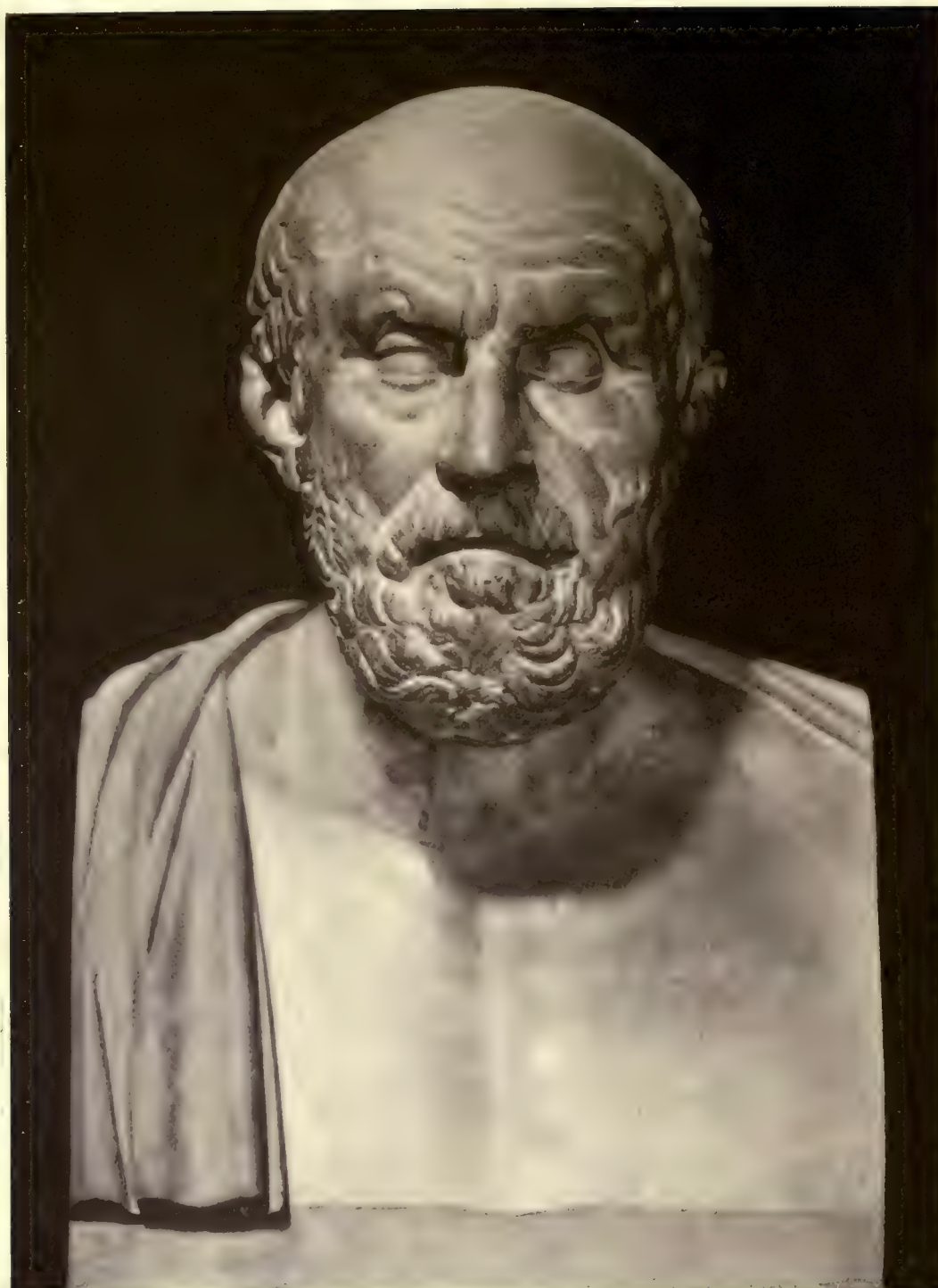
^a An unknown Greek. Naples, National Museum

Phot. Alinari



^b Term of an unknown Greek. Florence, Uffizi

Phot. Brogi



Term of Chrysippus. Florence, Uffici

Phot. Alinari



^a
Term of Homer. Schwerin, Grand-Ducal Library



^b
Term of Homer. Paris, Louvre
Phot. Braun, Clément & Cie.



Phot. Coolidge

^a
Homer. Boston, Museum of Fine Arts

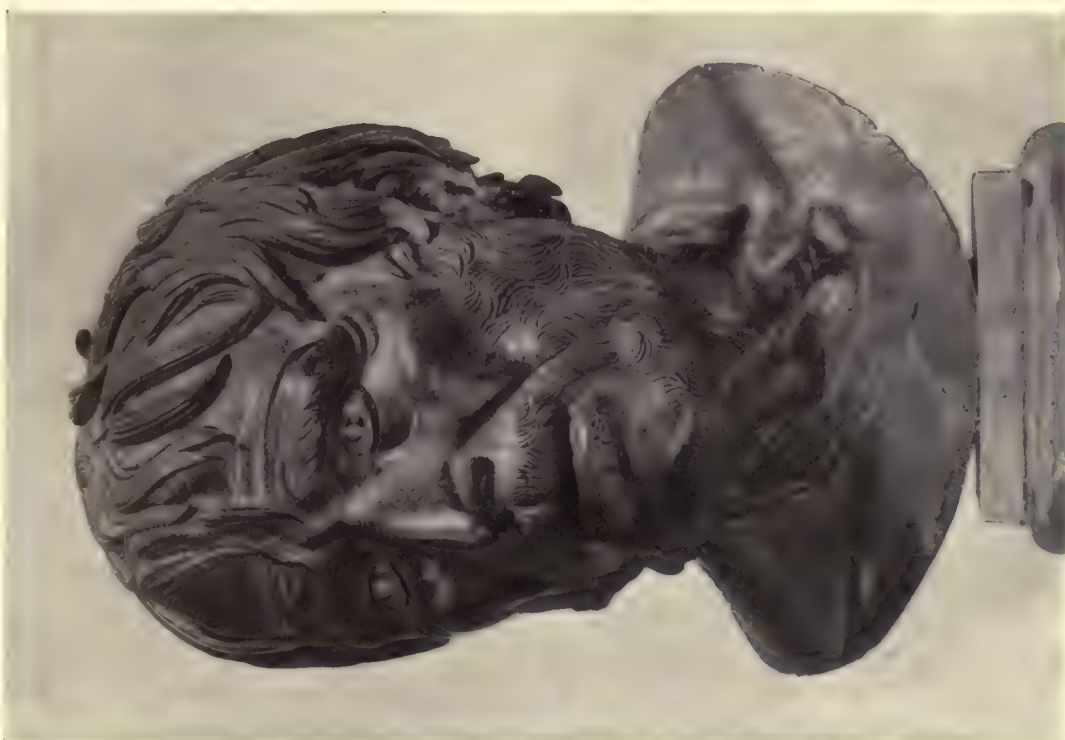


Phot. Anderson

^b
An unknown Greek. Rome, National Museum



Phot. Brogi



Phot. Brogi

An unknown Greek. Naples, National Museum

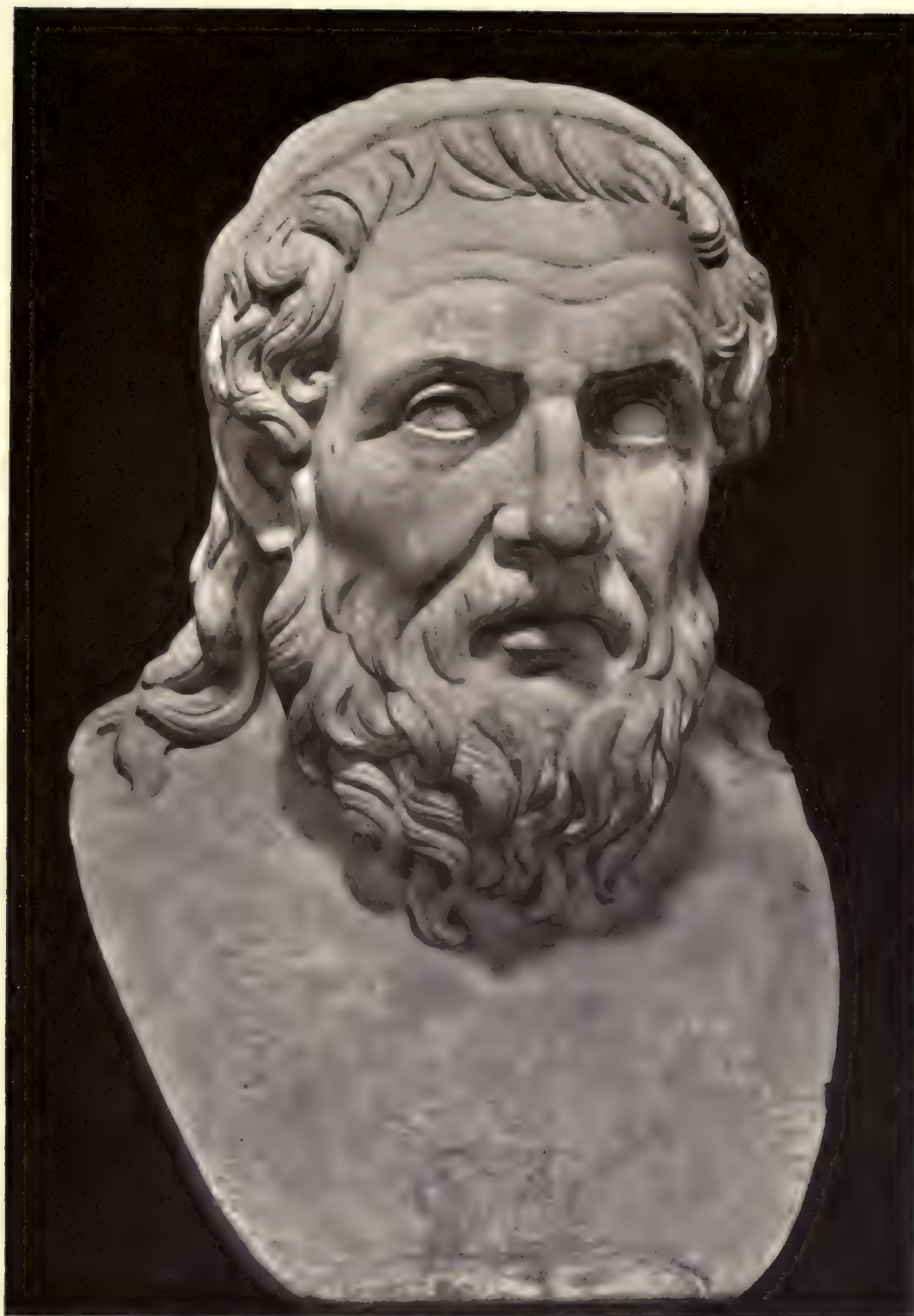


Phot. Brogi

Term of an unknown Greek. Florence, Uffizi



Phot. Alinari



Hesiod (?). Naples, National Museum

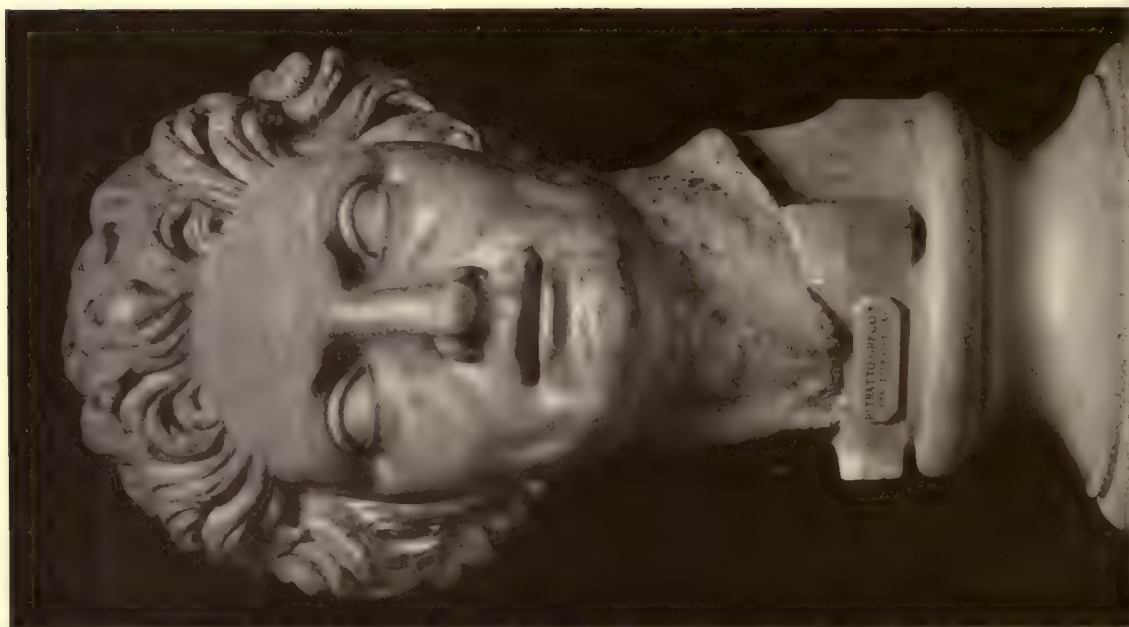
Phot. Alinari



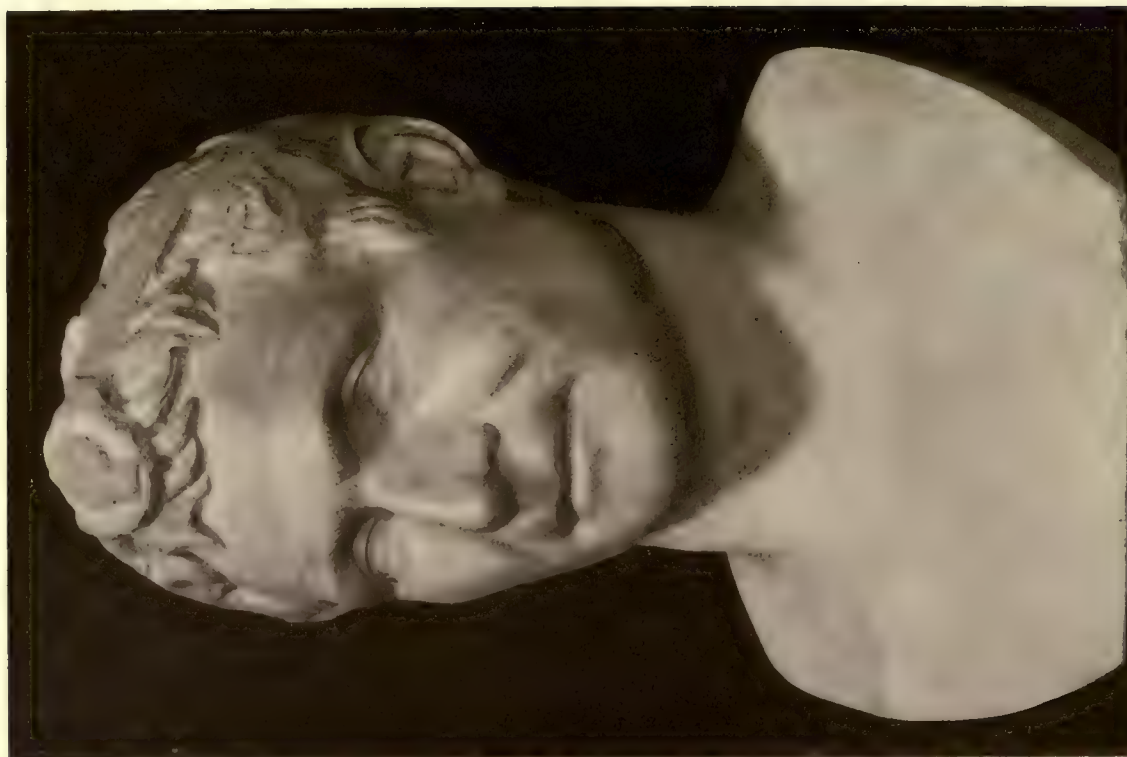
Hellenistic Ruler (?). Copenhagen, Ny-Carlsberg Gallery



Antiochos III of Syria (?). Paris, Louvre



^a
Hellenistic Ruler. Rome, National Museum
Phot. Anderson

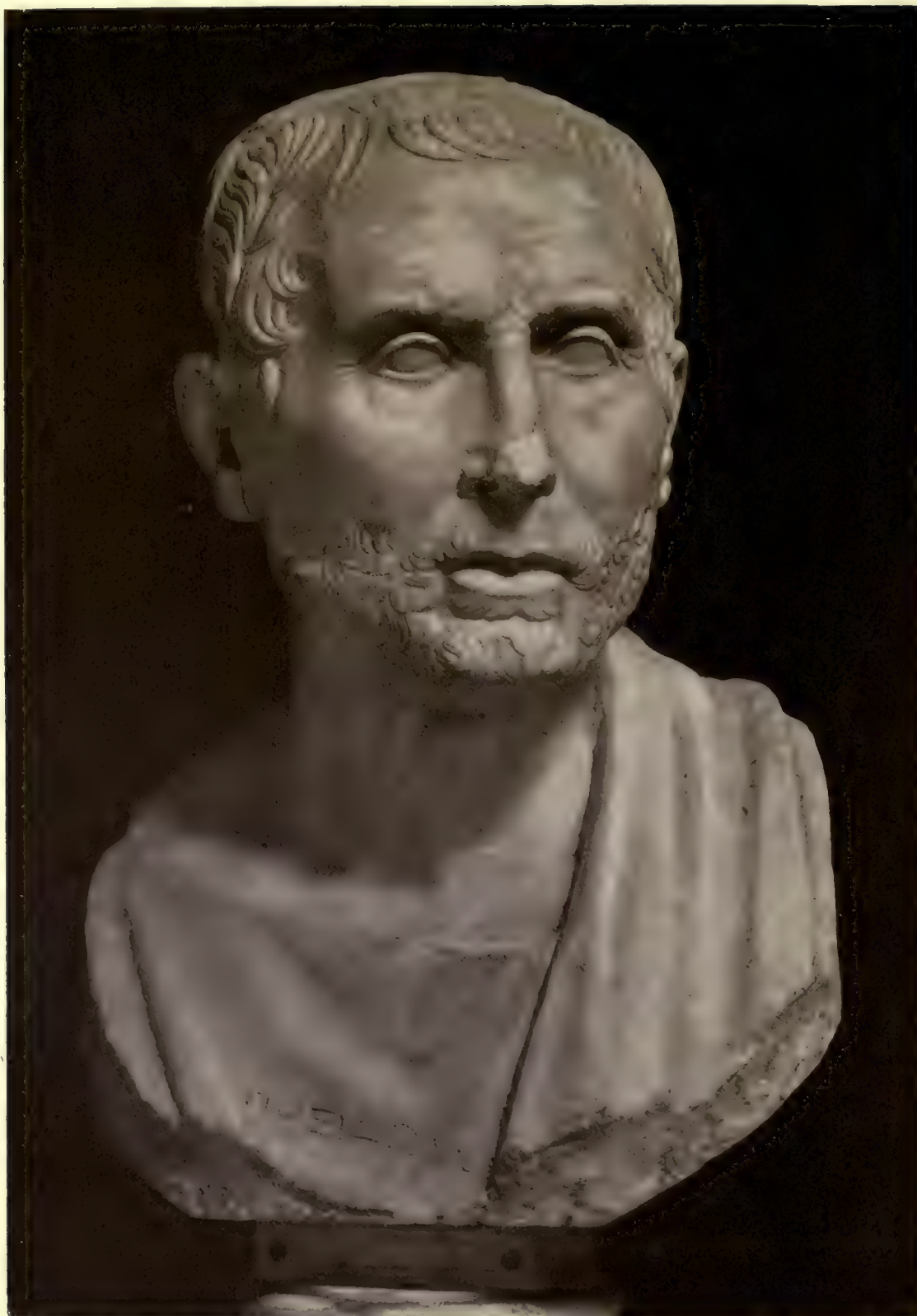


^b
Hellenistic Priest (?). Rome, Vatican
Phot. Alinari



An unknown Greek. Athens, National Museum

Phot. Alinari



Poseidonius. Naples, National Museum

Phot. Alinari



a Phot. Alinari
Statue of an unknown Roman in a Toga
Rome, Palazzo Barberini



b Phot. Alinari
Colossal commemorative Statue of an unknown Man
Athens, National Museum



^a
Phot. Alinari
An unknown Roman. Rome, Palazzo dei Conservatori



^b
Phot. Brogi
An unknown Roman. Naples, National Museum



^a
An unknown Roman
Copenhagen, Ny-Carlsberg Glyptothek



^b
The so-called Orator (Arringatore)
Florence, Archaeological Museum



^c
A Roman sacrificing
Rome, Vatican

Phot. Mosconi



Phot. Alinari

C. Norbanus Sorix. Naples, National Museum



Head of the so-called Orator. Florence, Archæological Museum

Phot. Alinari



Phot. Alinari

Figure on the Lid of an Etruscan cinerary Urn. Florence, Archaeological Museum



Phot. Mascioni

Sepulchral Stela of a Roman Couple. Rome, Museum of the Capitol

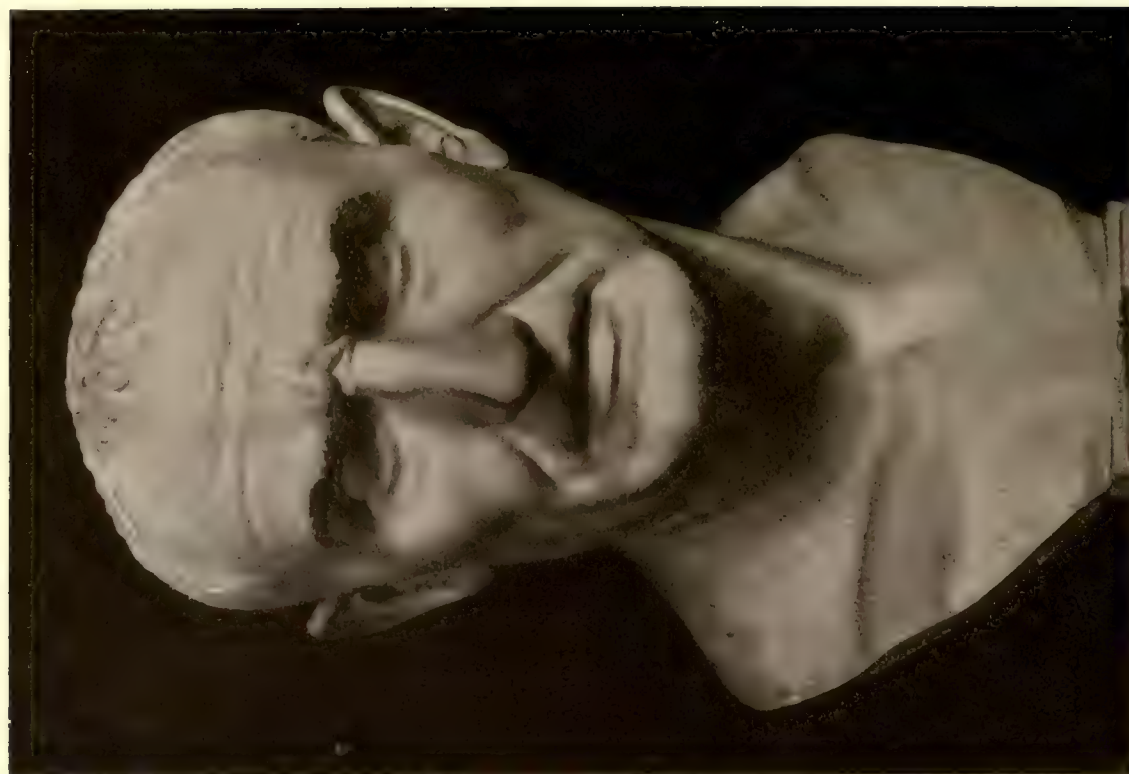


Sepulchral Stela of one L. Vibius and his Family. Rome, Vatican

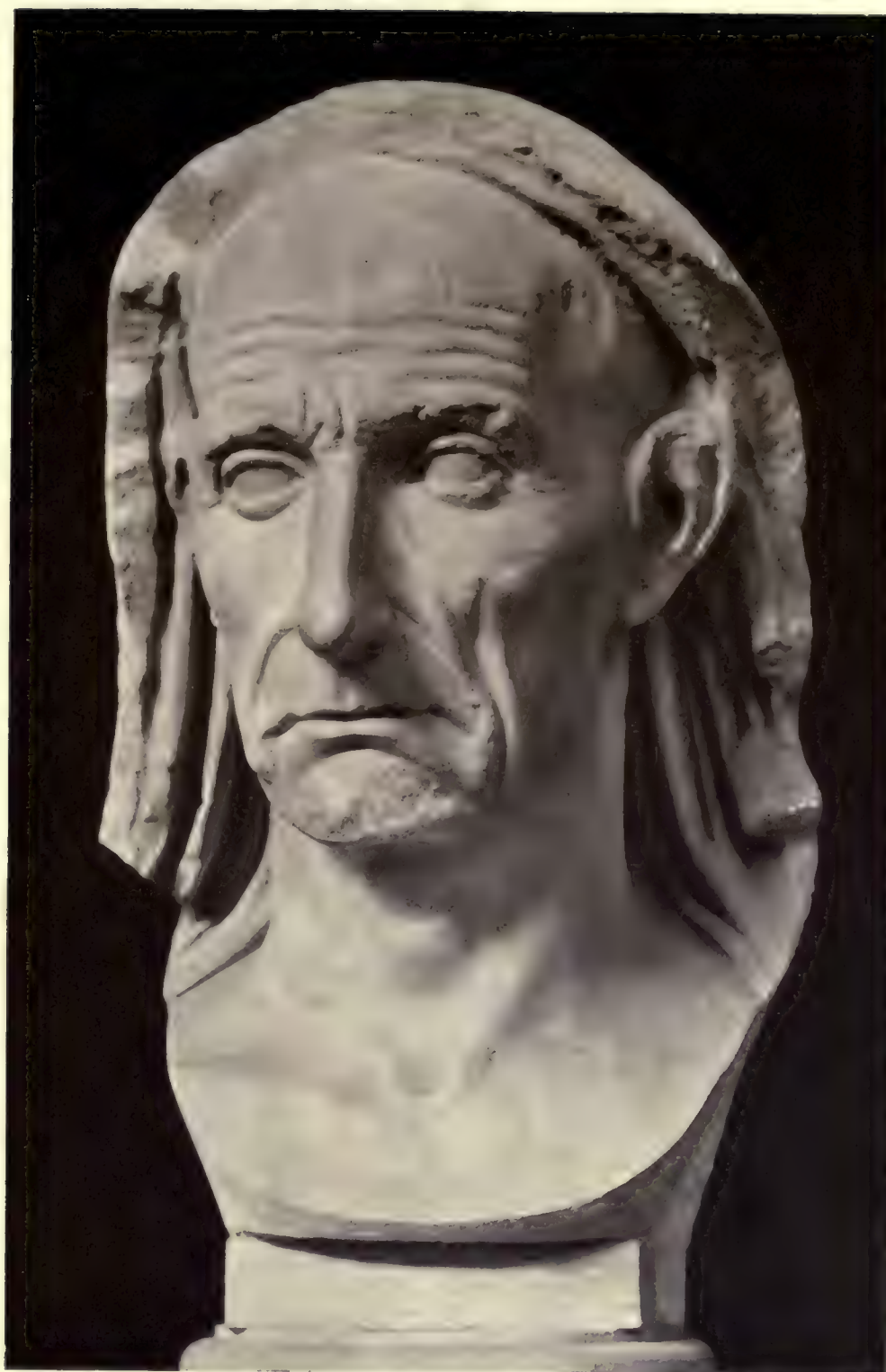
Phot. Alinari



An unknown Roman. Munich, Glyptothek



An unknown Roman. Munich, Glyptothek

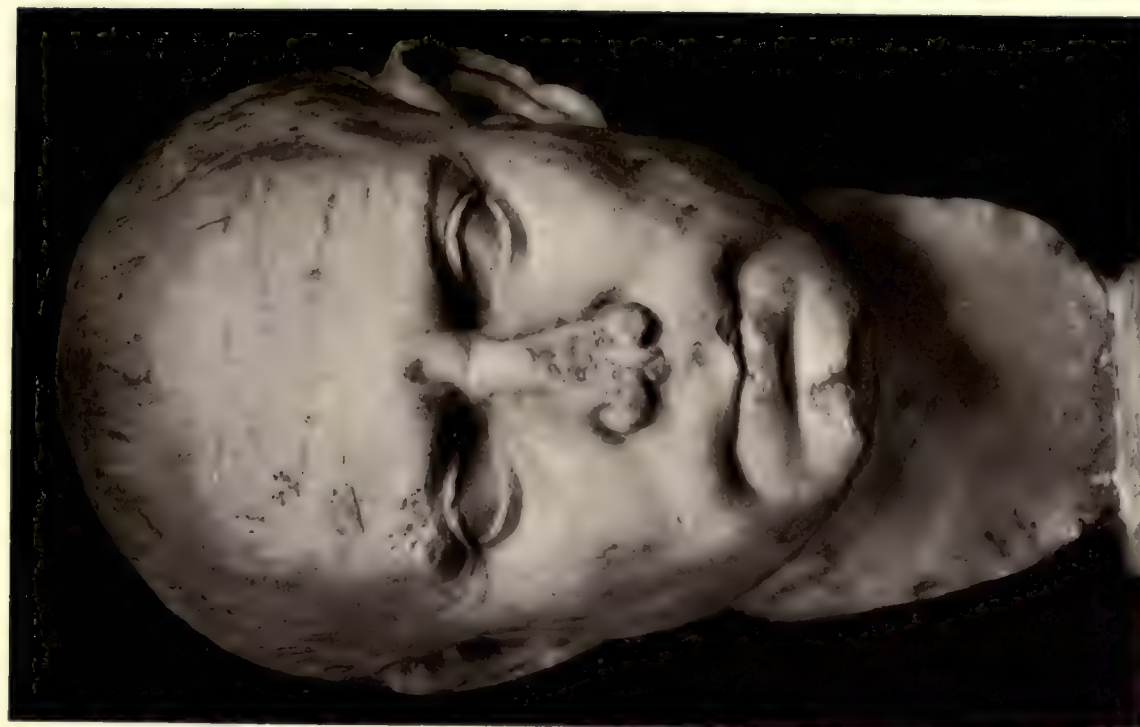


An unknown Roman. Rome, Vatican

Phot. Alinari



An unknown Roman. Dresden, Albertinum



Phot. Anderson



Phot. Anderson

An unknown Roman. Rome, National Museum

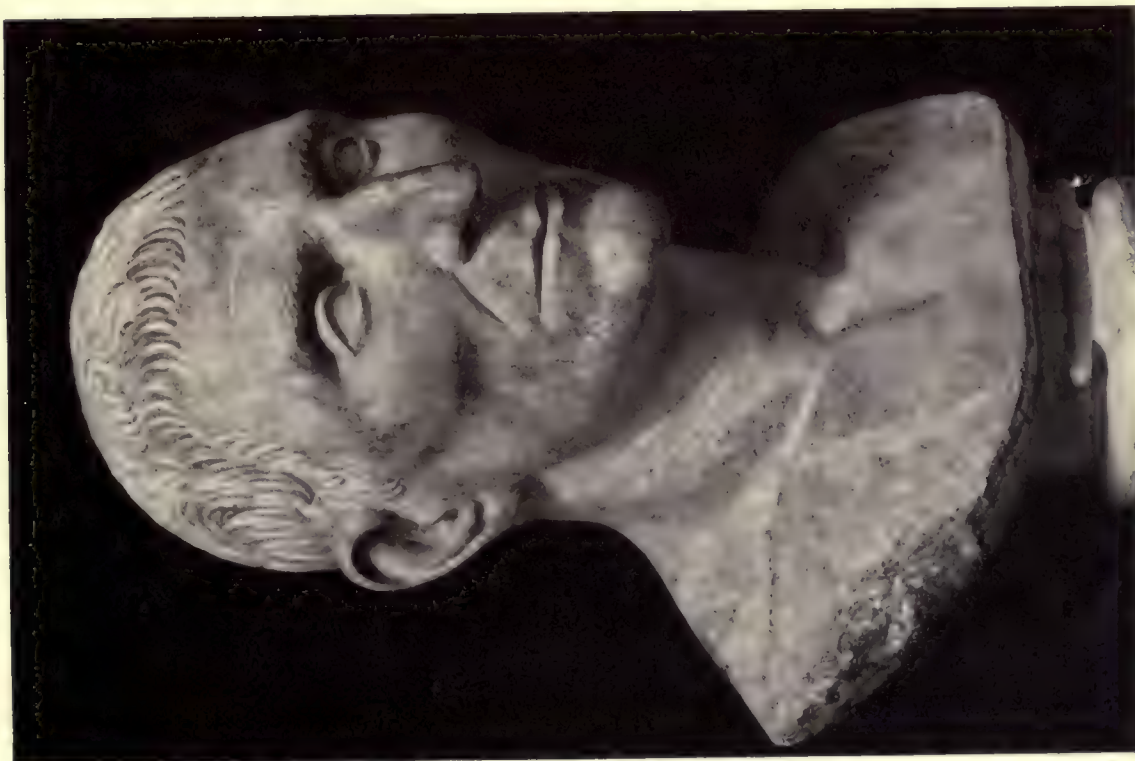


Phot. Moscioni

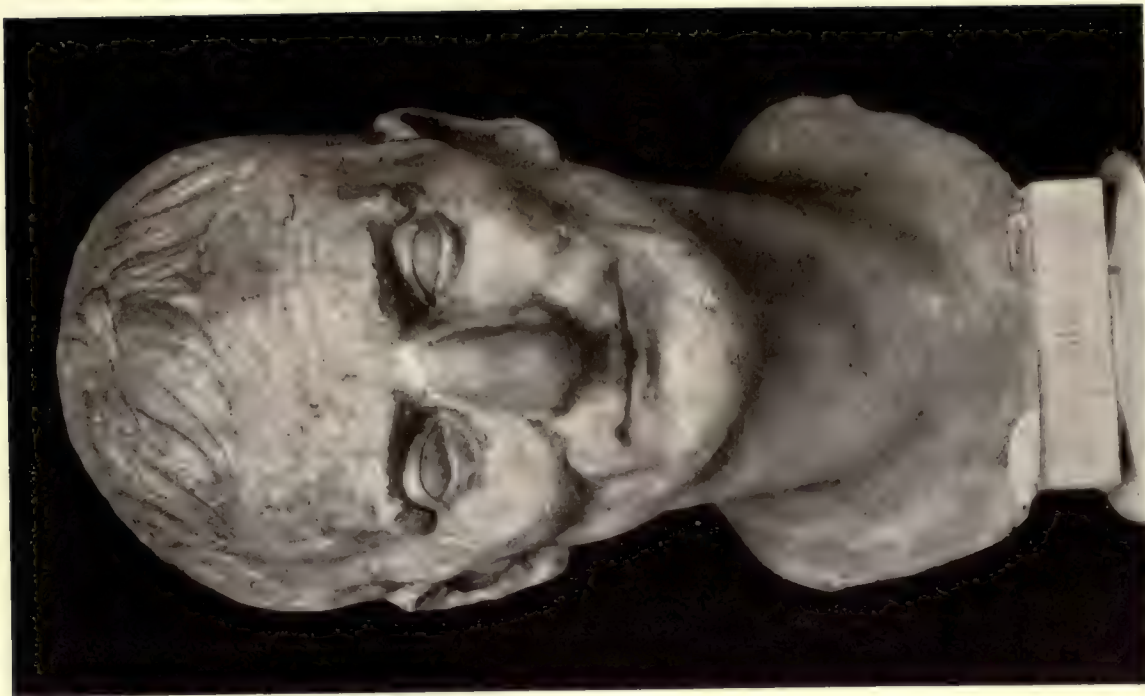


Phot. Moscioni

Bust of an unknown Roman. Copenhagen, Ny-Carlsberg Glyptothek



^a
Bust of an unknown Roman. Naples, National Museum
Phot. Alinari

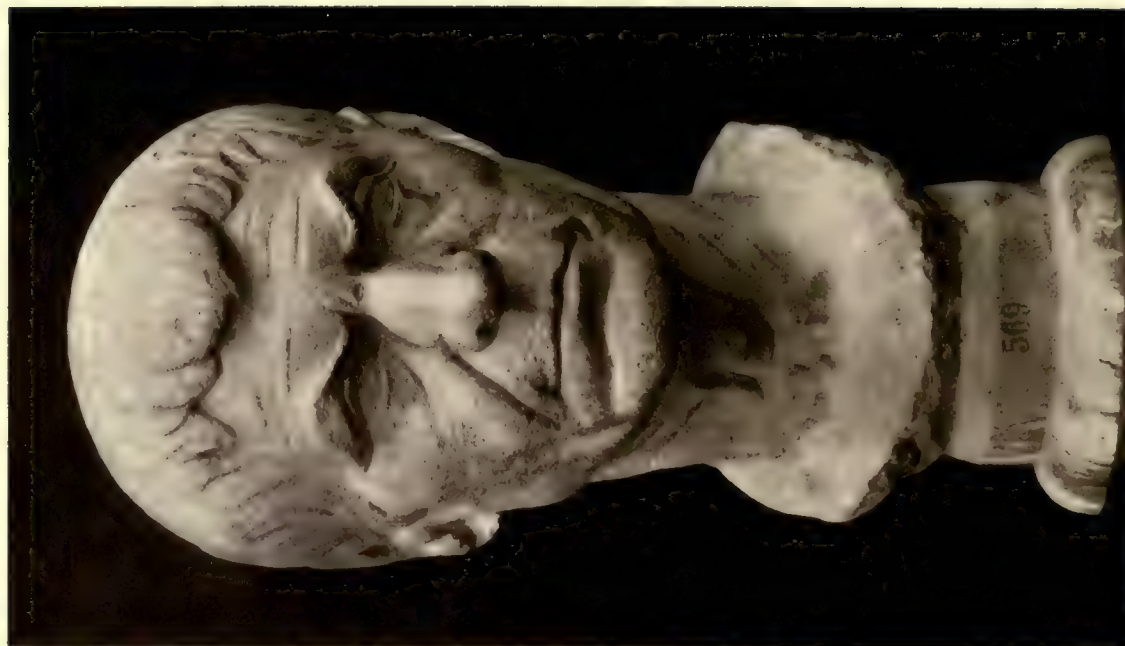


^b
Bust of an unknown Roman. Copenhagen, Ny-Carlsberg Glyptothek



Phot. Alinari

^a
Bust of an unknown Roman. Rome, Vatican



^b

Bust of an unknown Roman. Copenhagen, Ny-Carlsberg Glyptothek



^a
Bust of an unknown Roman. Copenhagen, Ny-Carlsberg Glyptothek



^b
Bust of Vilonius. Leipzig, Archæological Museum of the University



Terra-cotta Bust of an unknown Roman. Boston, Museum of Fine Arts

Phot. Coolidge



Terra-cotta Bust of an unknown Roman. Boston, Museum of Fine Arts

Phot. Coolidge



Phot. Alinari

^a
An unknown Roman. Florence, Uffizi



Phot. Sommer

^b
An unknown Roman. Naples, National Museum



^a Priest of Isis. Florence, Uffizi
Phot. Alinari

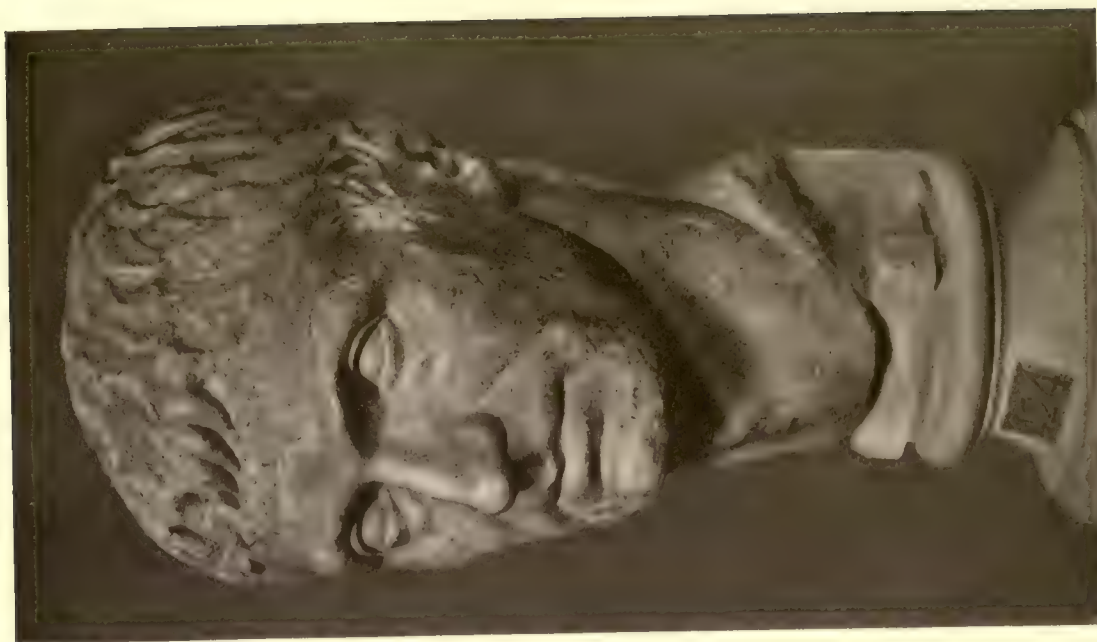


^b An unknown Roman. Rome, Museum of the Capitol
Phot. Alinari



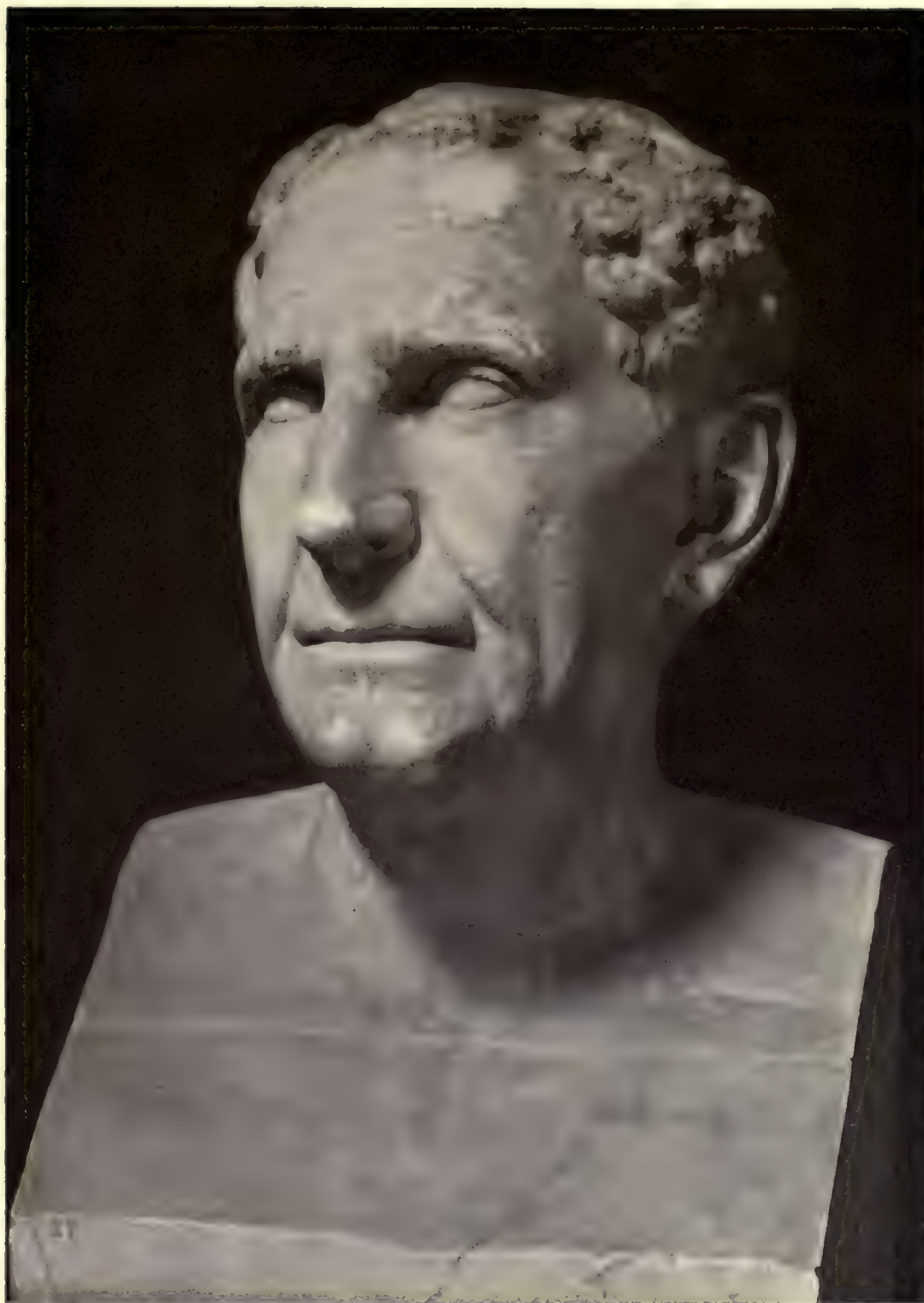
Phot. Alinari

^a An unknown Roman. Naples, National Museum



Phot. Mosconi

^b An unknown Roman. Rome, Vatican



An unknown Roman. Rome, Villa Albani

Phot. Alinari



^a
Statue of M. Nonius Balbus in a Toga
Naples, National Museum
Phot. Brogi



^b
Statue of M. Calatorius
Naples, National Museum
Phot. Brogi



An unknown Roman. Rome, Vatican

Phot. Alinari



Equestrian statue of Balbus the Younger. Naples, National Museum

Phot. Brogi

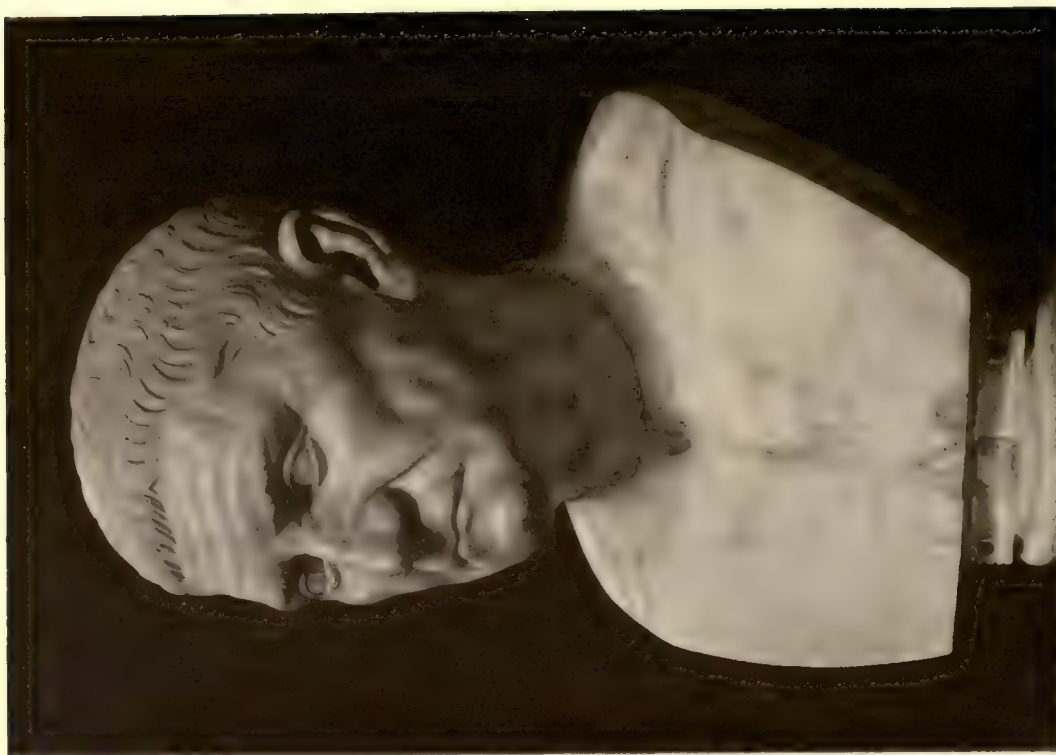


Equestrian statue of M. Nonius Balbus (?). Naples, National Museum

Phot. Alinari



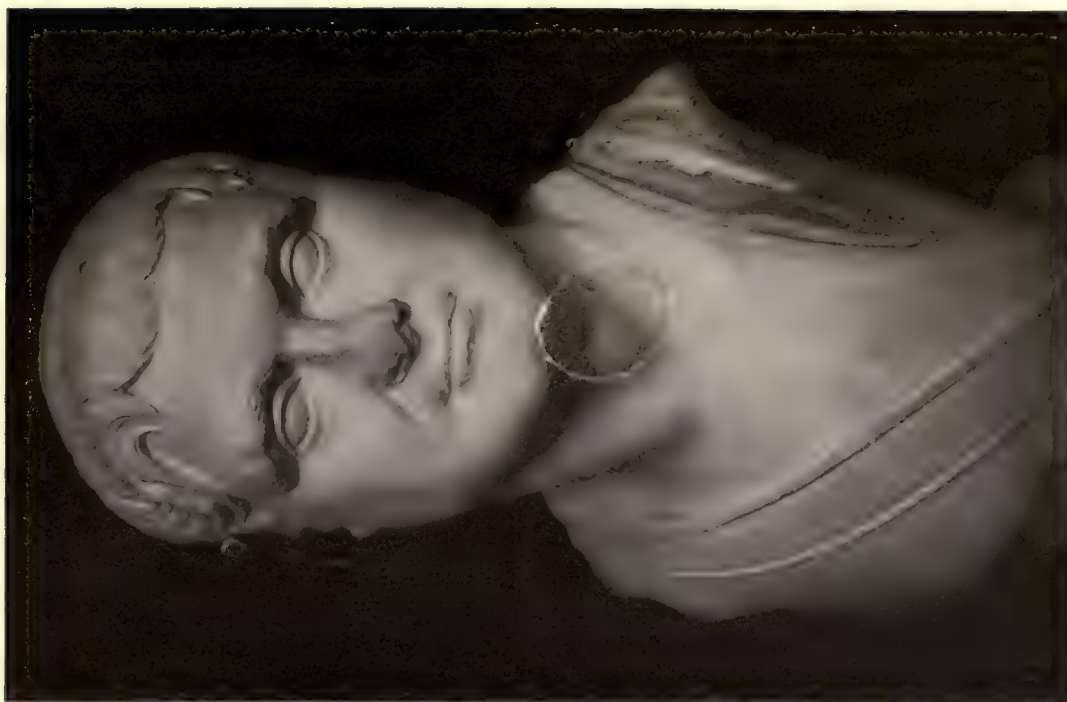
Priest of Isis. ^a Naples, National Museum
Phot. Brogi



An unknown Roman. ^b Naples, National Museum
Phot. Alinari



Pompeius. Copenhagen, Ny-Carlsberg Glyptothek^a



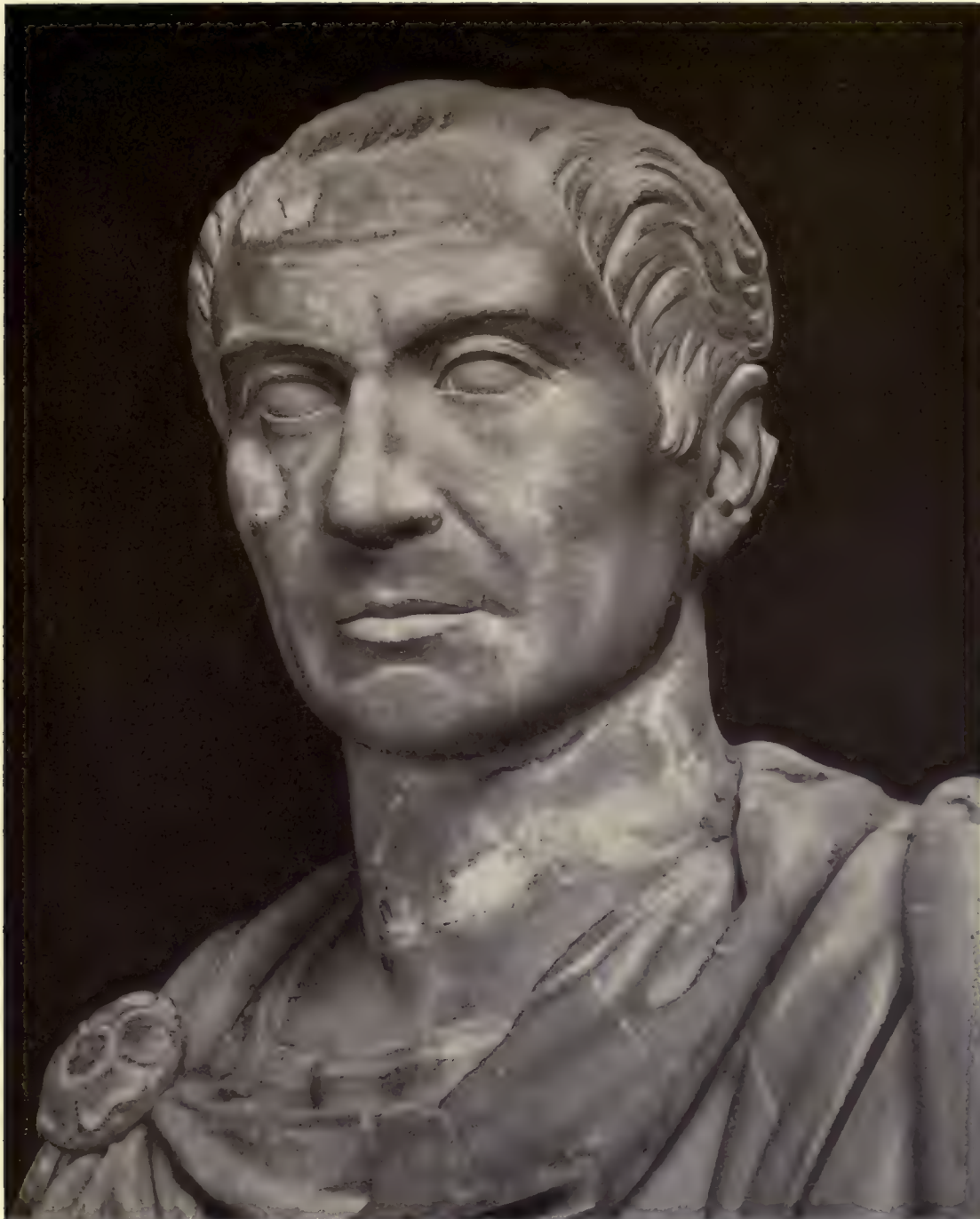
M. Antonius (?). London, British Museum^b



a
Statue of Julius Caesar in a Coat of Mail
Rome, Palazzo dei Conservatori



b
Heroic Portrait-Statue of a Roman
Paris, Louvre



Julius Caesar. Head of the Statue Pl. 156a

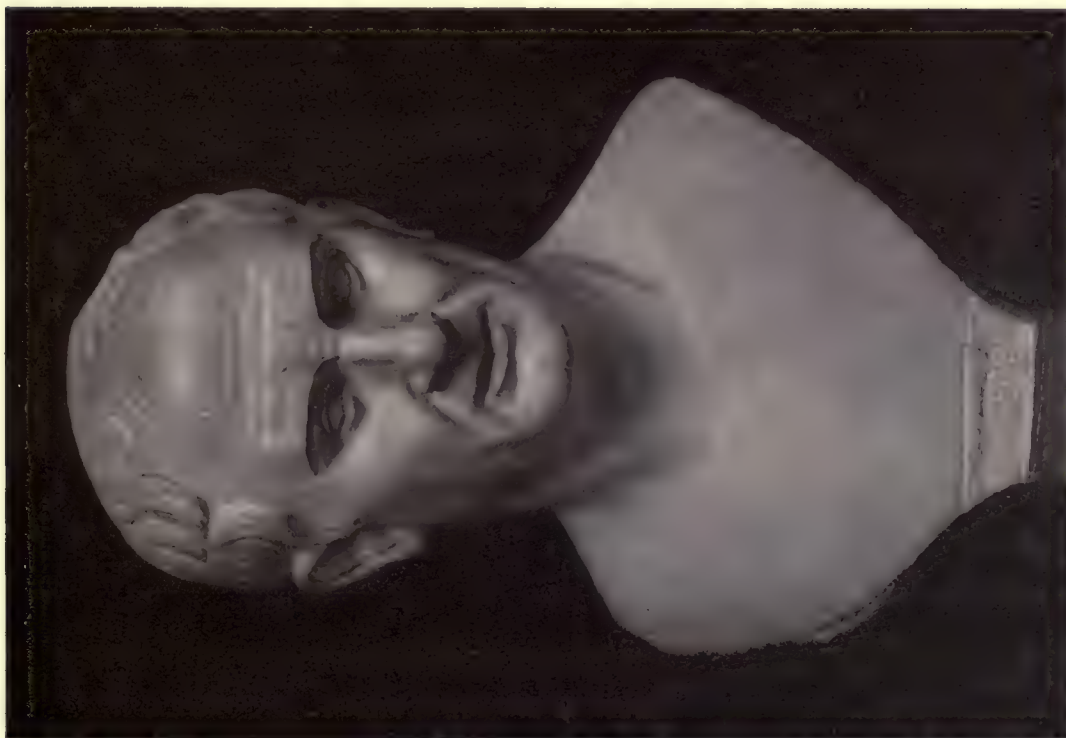
Phot. Anderson



^a
Basalt-bust of Julius Caesar. Berlin, Royal Museum

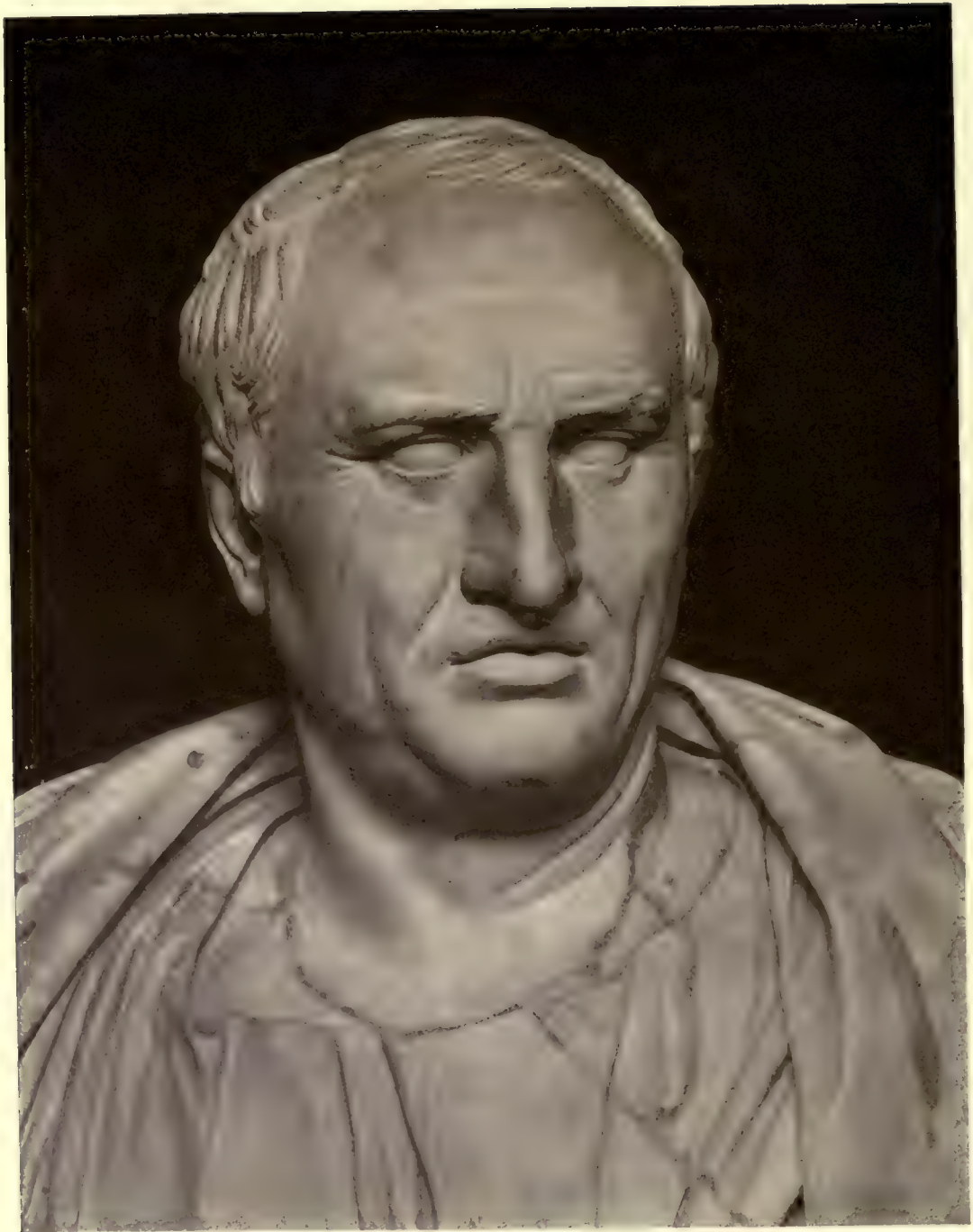


^b
Colossal Head of Julius Caesar. Naples, National Museum
Phot. Brogi



Cicero. London, Apsley House

- 7



Cicero (?). Rome, Museum of the Capitol

Phot. Anderson



Phot. Anderson
An unknown Roman. ^a Rome, Museum of the Capitol



Phot. Alinari
^b Cicero. Rome, Vatican

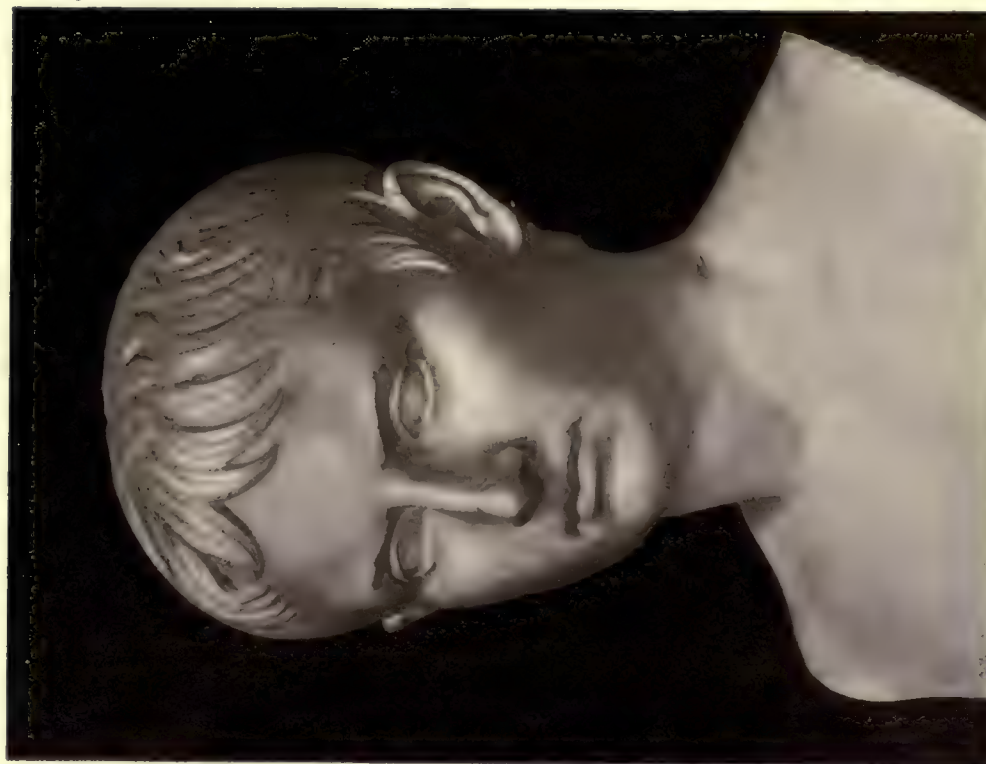


So-called Cato and Portia, Double Bust. Rome, Vatican

Phot. Alinari



Phot. Neue Phot. Ges., Berlin-Steglitz



Phot. Alinari

Augustus as a Boy. Rome, Vatican



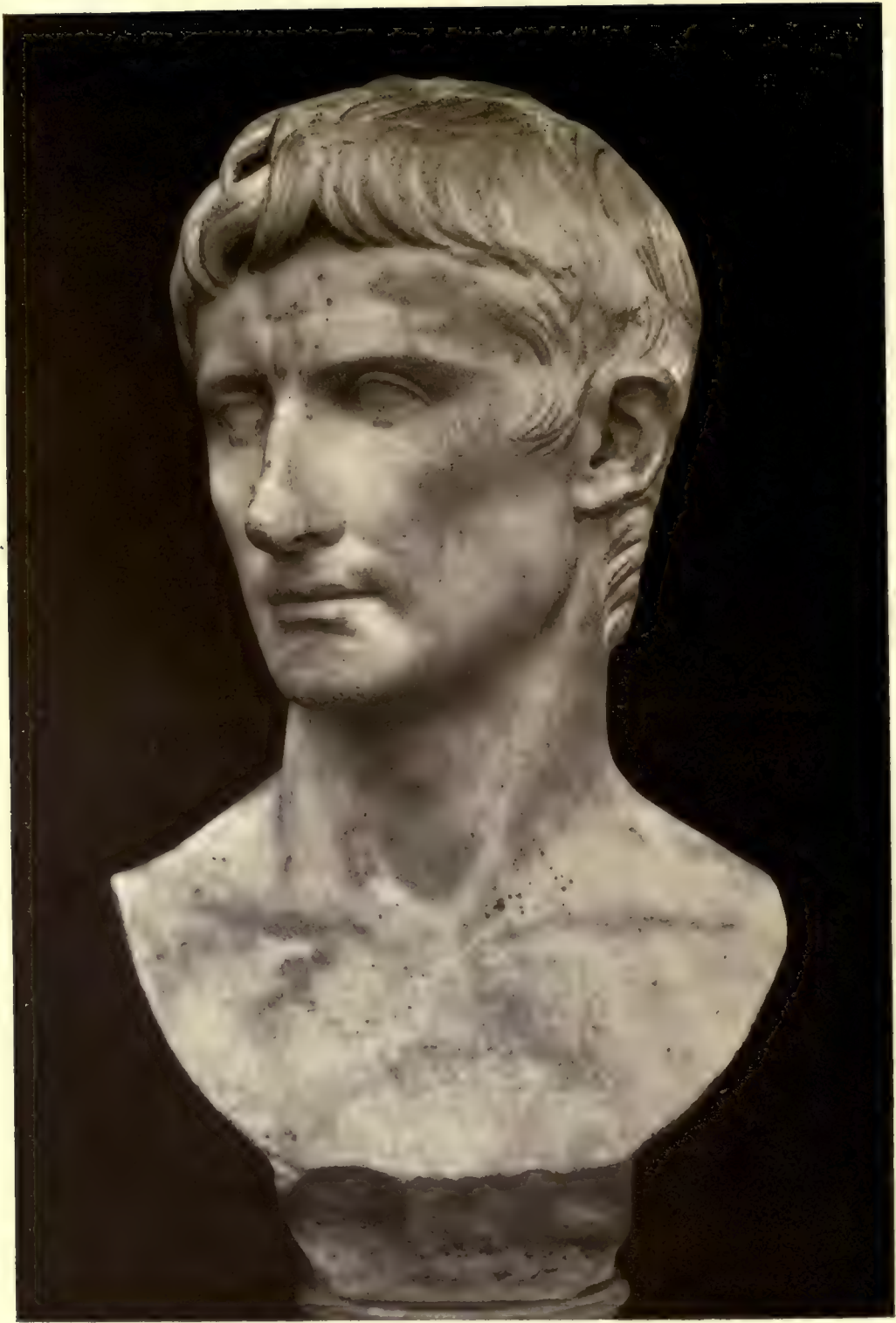
Statue of Augustus in a Toga. Paris, Louvre



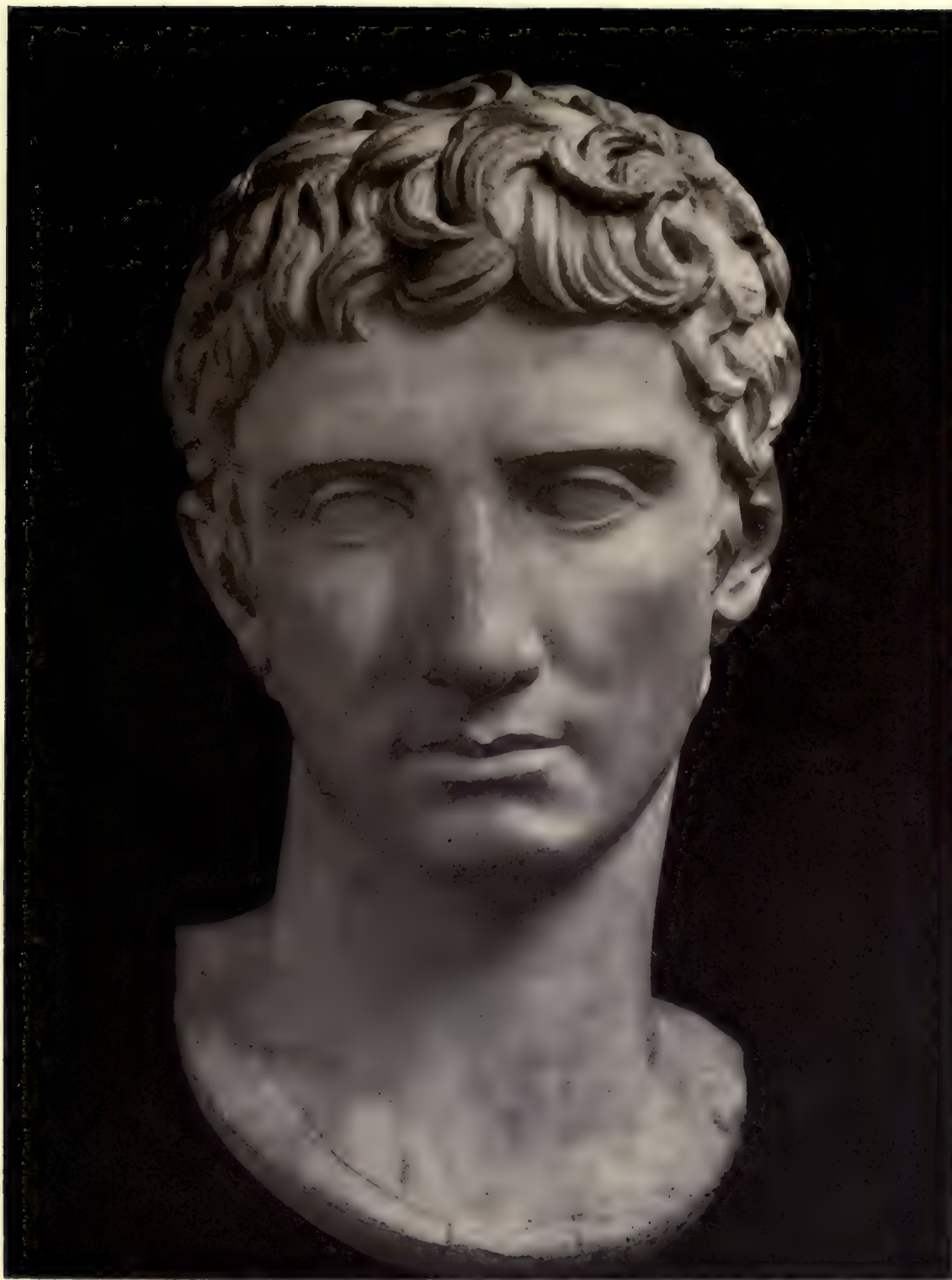
Statue of Augustus in a Toga. Florence, Uffizi
^a Phot. Alinari



Statue of Augustus in a Toga. Rome, Villa Borghese
^b Phot. Alinari



Augustus. Copenhagen, Ny-Carlsberg Glyptothek



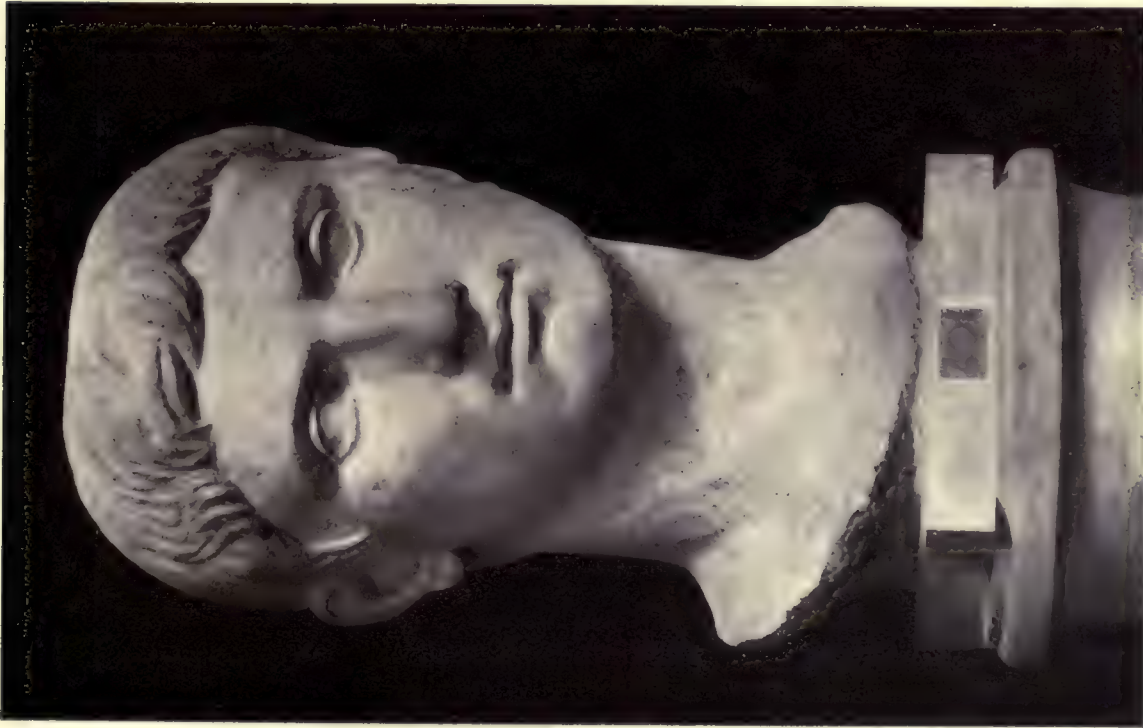
Augustus. Boston, Museum of Fine Arts

F. Bruckmann A.-G., München phot.



Augustus. Boston, Museum of Fine Arts

F. Bruckmann A.-G., München phot.



^a Phot. Mosconi
Colossal Head of Augustus. Rome, Vatican



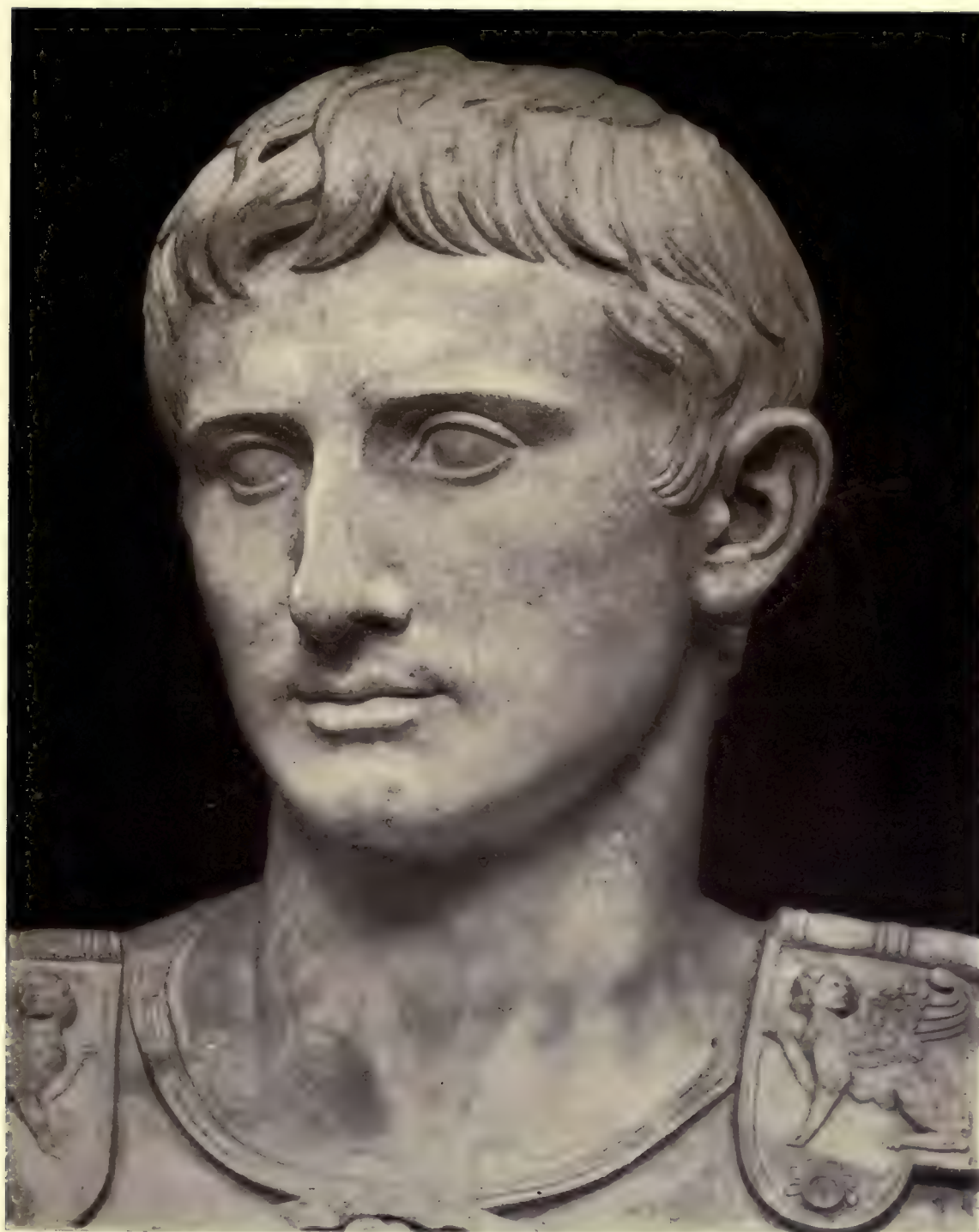
^b Phot. Anderson
Augustus with a Civic Crown. Rome, Museum of the Capitol



^a
Statue of Augustus in a Coat of Mail. Rome, Vatican
Phot. Alinari



^b
Upper part of the accompanying Statue of Augustus
Phot. Alinari



Phot. Anderson

Augustus. Head of the Statue of Augustus in a Coat of Mail, Pl. 170 a. Rome, Vatican

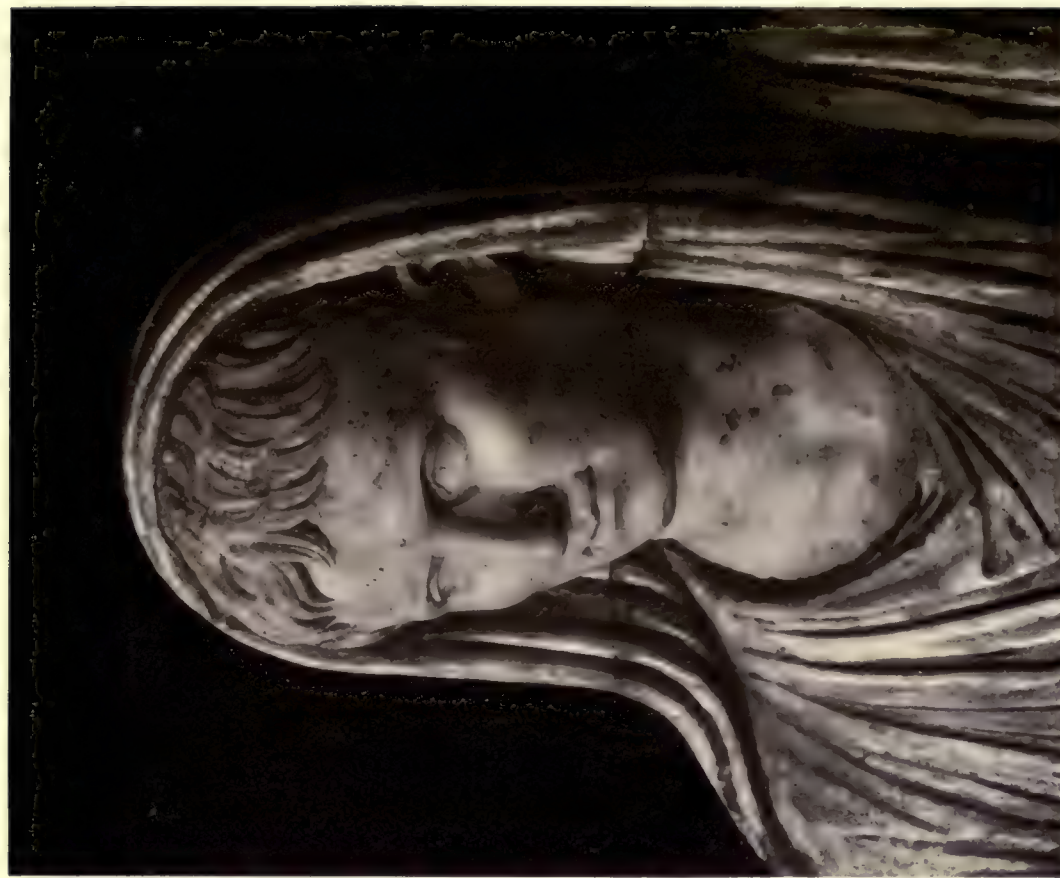


Statue of Augustus in a Toga. Rome, National Museum

Phot. Ministero della pubbl. Istruzione, Rome

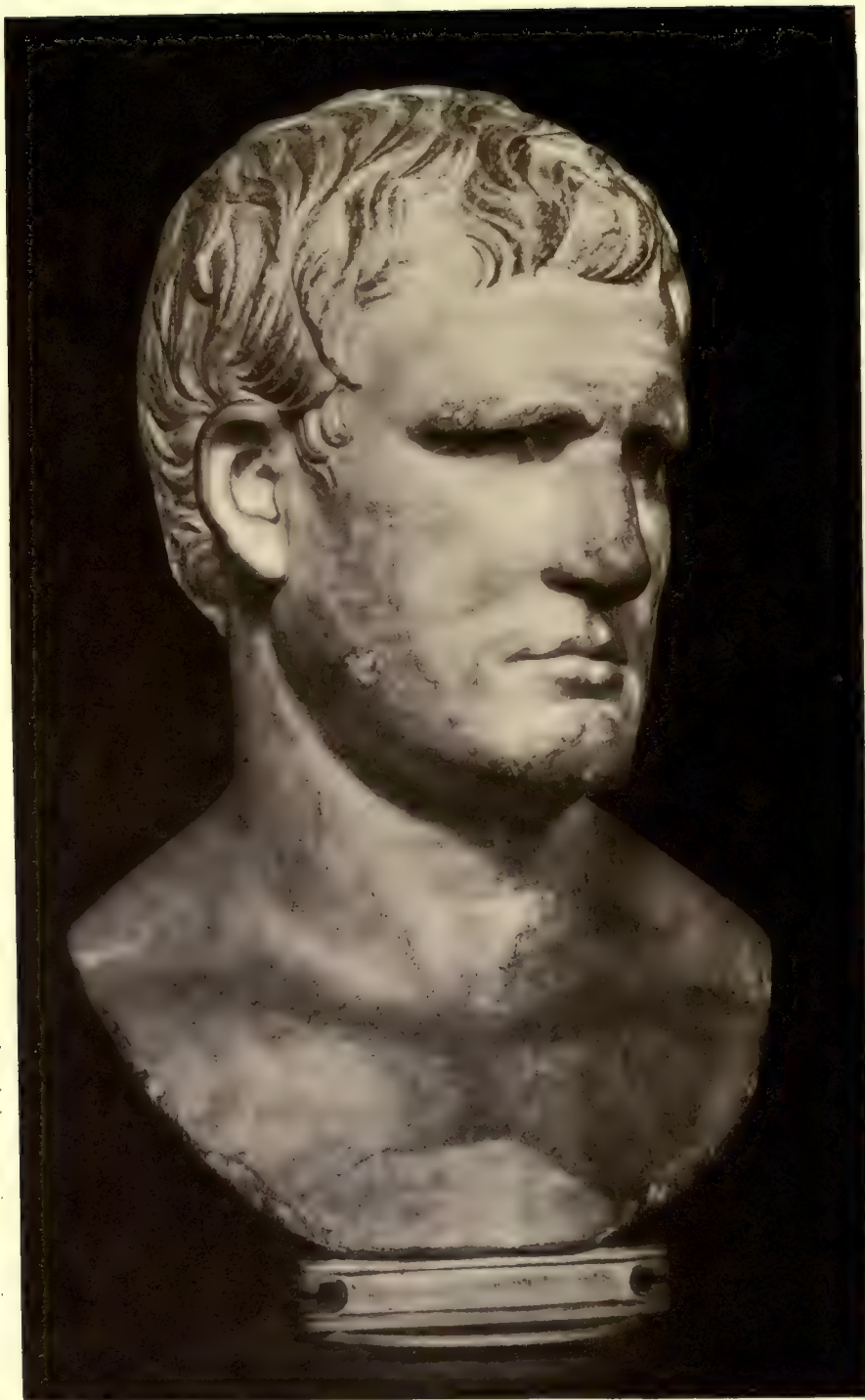


Phot. Ministero della pubbl. Istruzione, Rome



Phot. Ministero della pubbl. Istruzione, Rome

Augustus at a more advanced age. Head of the Statue Pl. 172



M. Vipsanius Agrippa. Paris, Louvre



Ptolemaios, last King of Numidia and Mauretania. Paris, Louvre



^a Colossal seated Statue of Tiberius. Rome, Vatican
Phot. Anderson



^b Tiberius. Head of the accompanying Statue
Phot. Anderson



Bust of Tiberius. Paris, Louvre



Tiberius (a). Rome, Museum of the Capitol

Phot. Anderson



Tiberius. Copenhagen, Ny-Carlsberg Glyptothek (b)



Tiberius. Copenhagen, Ny-Carlsberg Glyptothek



Phot. Alinari

^a Claudius as Jupiter. Rome, Vatican



Phot. Anderson

^b Head of the Claudius as Jupiter



Claudius. Rome, National Museum

Phot. Alinari



Phot. Alinari

^a
Nero. Florence, Uffizi



^b

Bust of Caligula in Armour. Copenhagen, Ny-Carlsberg Glyptothek



Nero. Rome, National Museum

Phot. Alinari



^a
Statue of C. Caesar in a Coat of Mail
Naples, National Museum

Phot. Brogi



^b
Statue of Marcellus (?).
Naples, National Museum

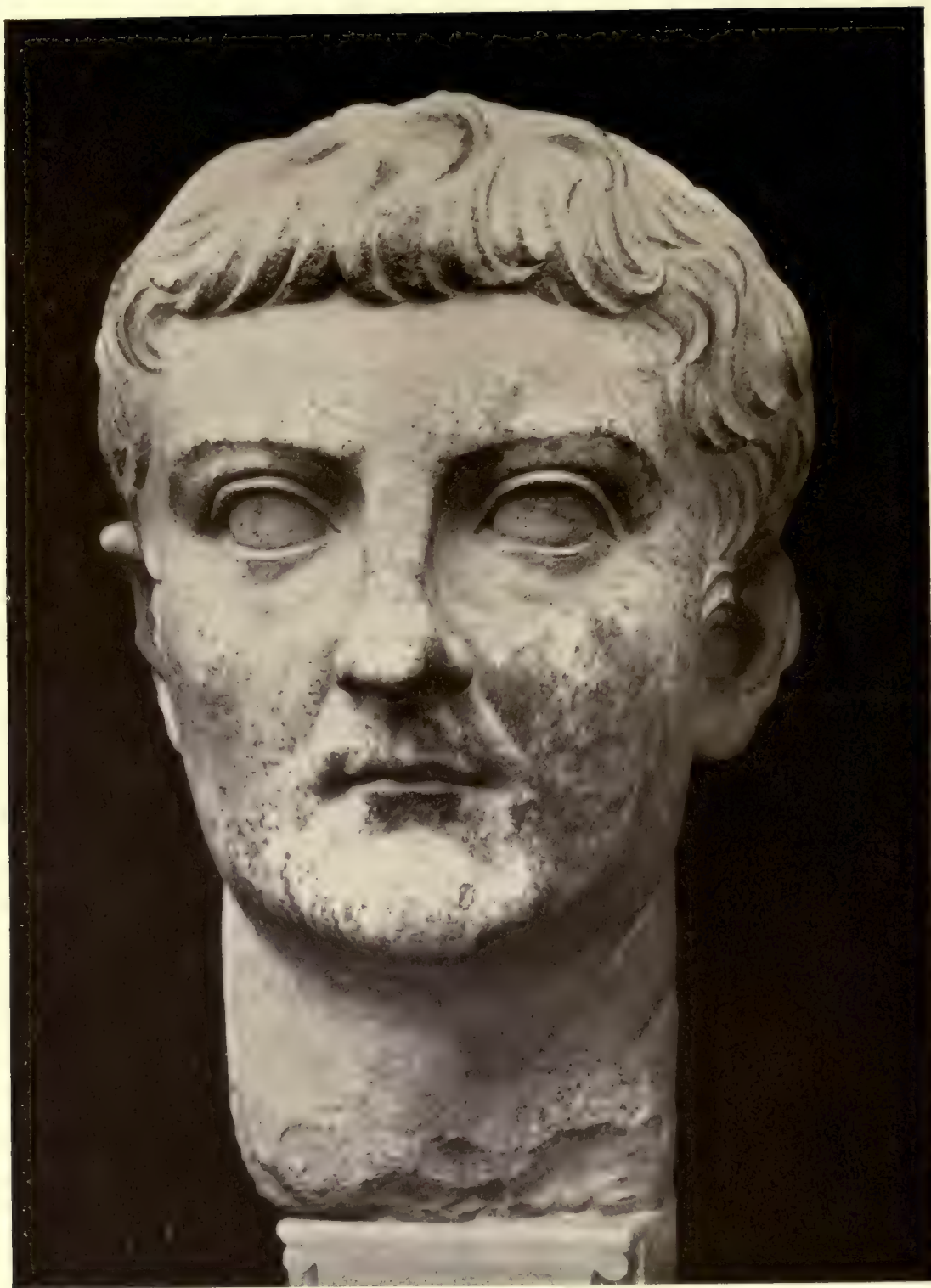
Phot. Brogi



Phot. Anderson
^a
 Drusus the Elder (?). Rome, Museum of the Capitol



Phot. Alinari
^b
 Bust of a Claudian Prince. Rome, Lateran



Drusus the Younger. Copenhagen, Ny-Carlsberg Glyptothek



Drusus the Younger. Naples, National Museum



^a
An unknown Roman. Rome, Barracco Collection



^b
An unknown Roman. Madrid



^a Phot. Sommer
An unknown Roman. Naples, National Museum



^b Phot. Anderson
So-called Brutus minor. Rome, Museum of the Capitol



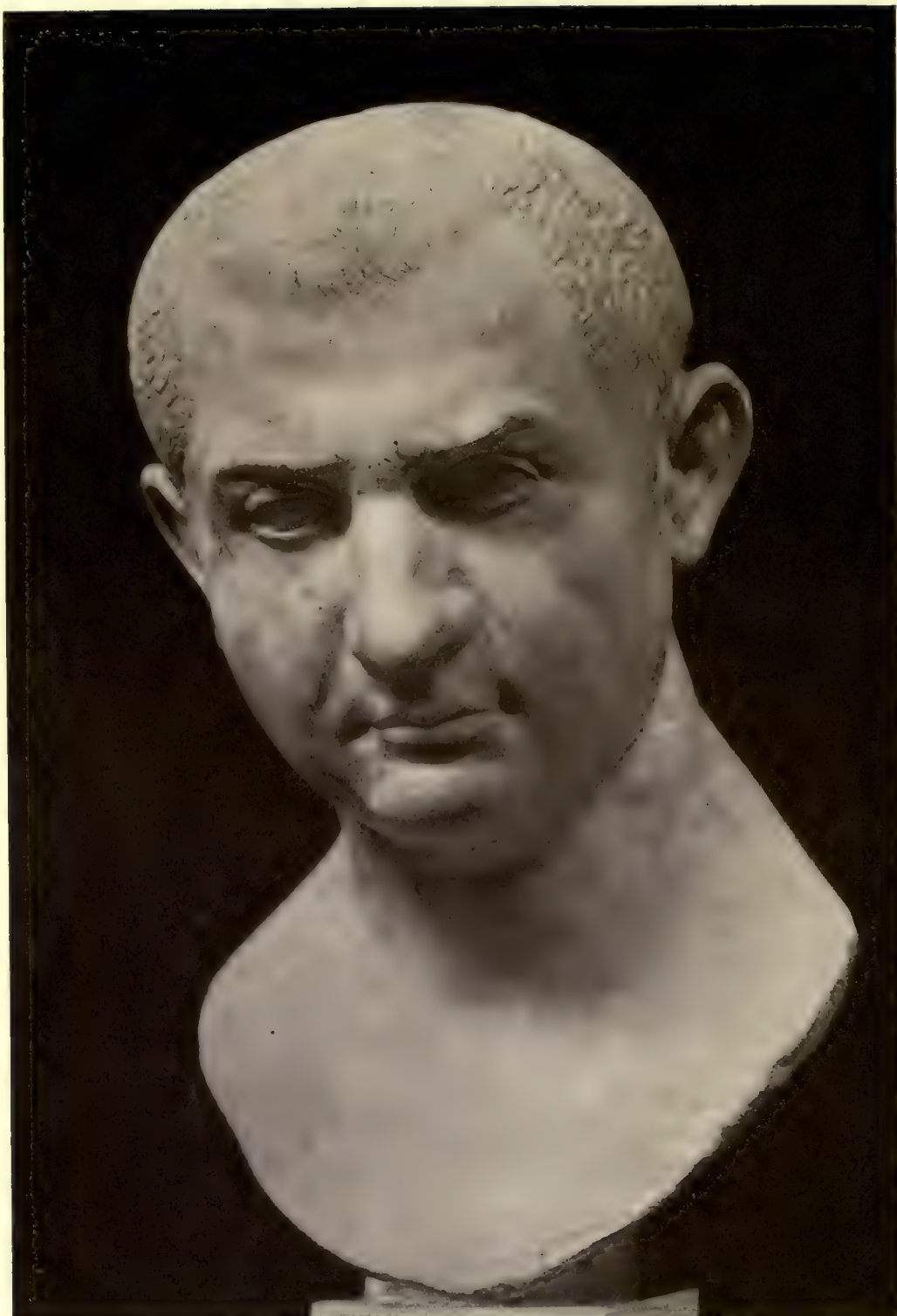
So-called Brutus minor. Naples, National Museum

Phot. Alinari



An unknown Roman. Naples, National Museum

Phot. Brogi



An unknown Roman. Naples, National Museum

Phot. Alinari



Phot. Anderson

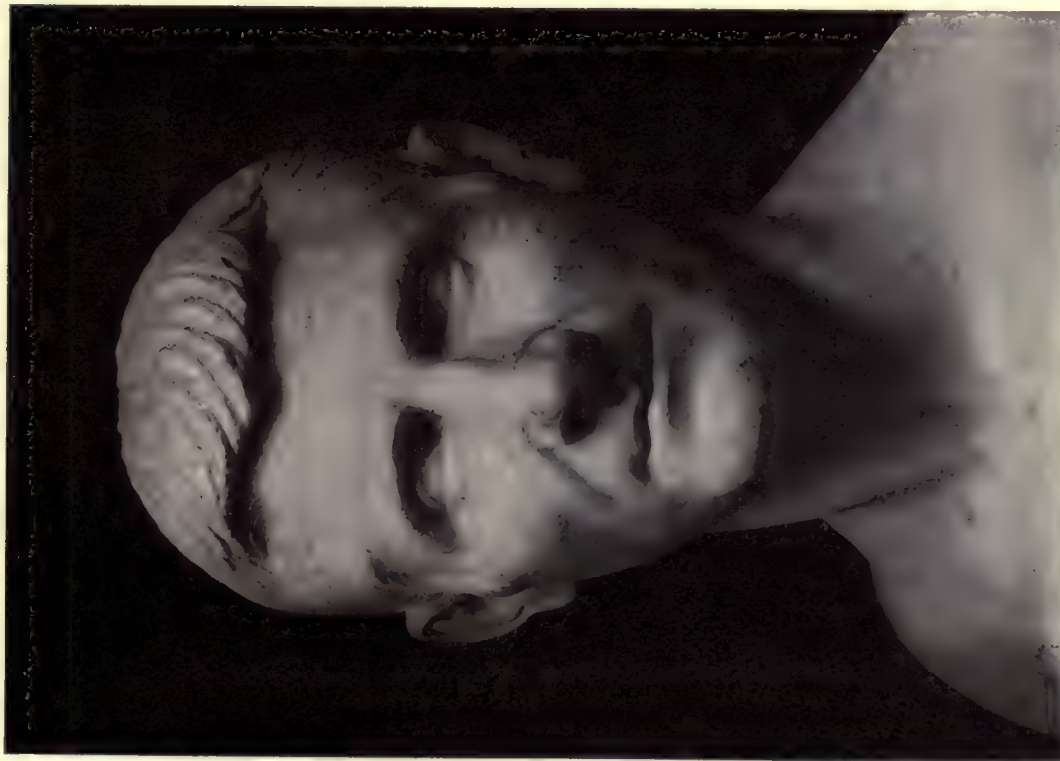
A Roman Charioteer. Rome, Vatican



^a Phot. Anderson
A Roman Charioteer. Rome, National Museum



^b Phot. Brogi
Bronze Bust of a Flamen. Naples, National Museum



Phot. Faraglia

^a
An unknown Roman. Rome, Lateran



Phot. Faraglia

^b
An unknown Roman. Rome, Villa Borghese



^a
So-called Otho. Rome, Vatican

Phot. Alinari



^b
Domitian (?). Naples, National Museum

Phot. Alinari



An unknown Roman. Budapest, Museum of Fine Arts

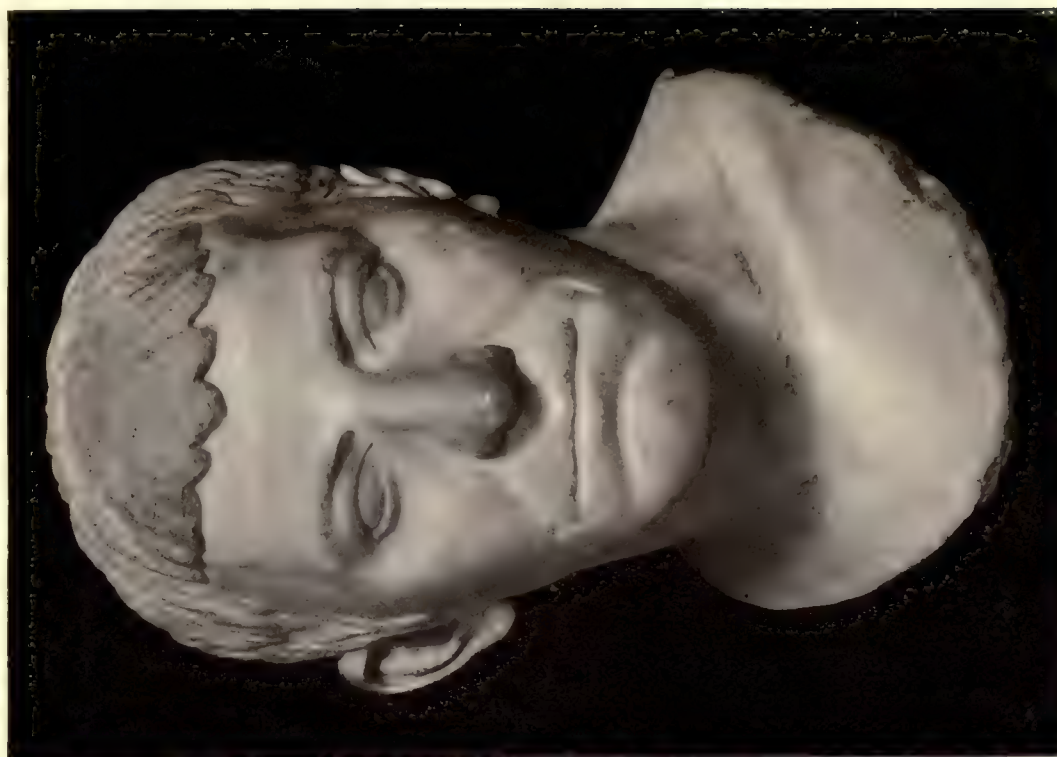


An unknown Roman. Rome, Lateran

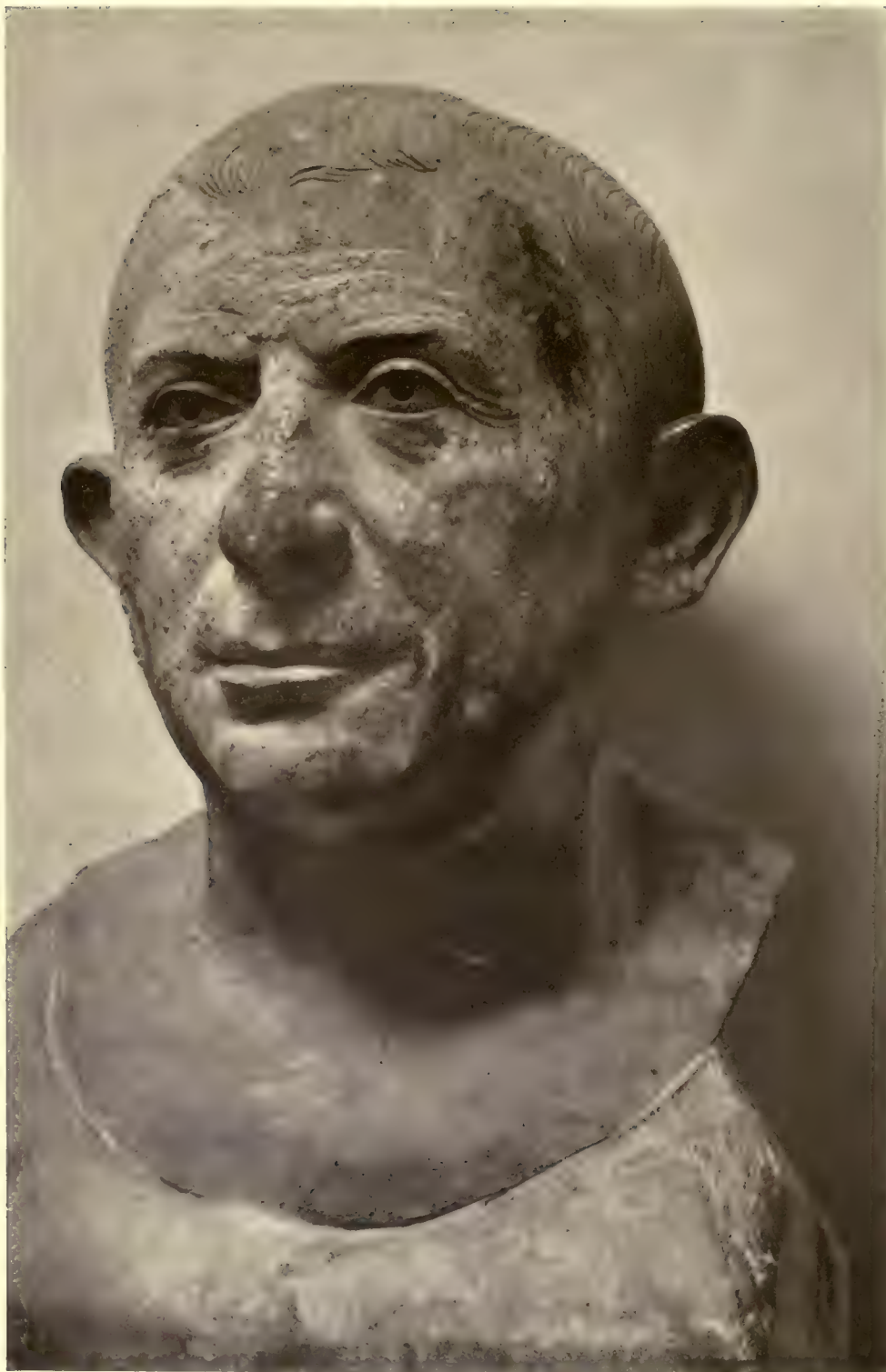
Phot. Moscioni



Cn. Domitius Corbulo. ^a Paris, Louvre

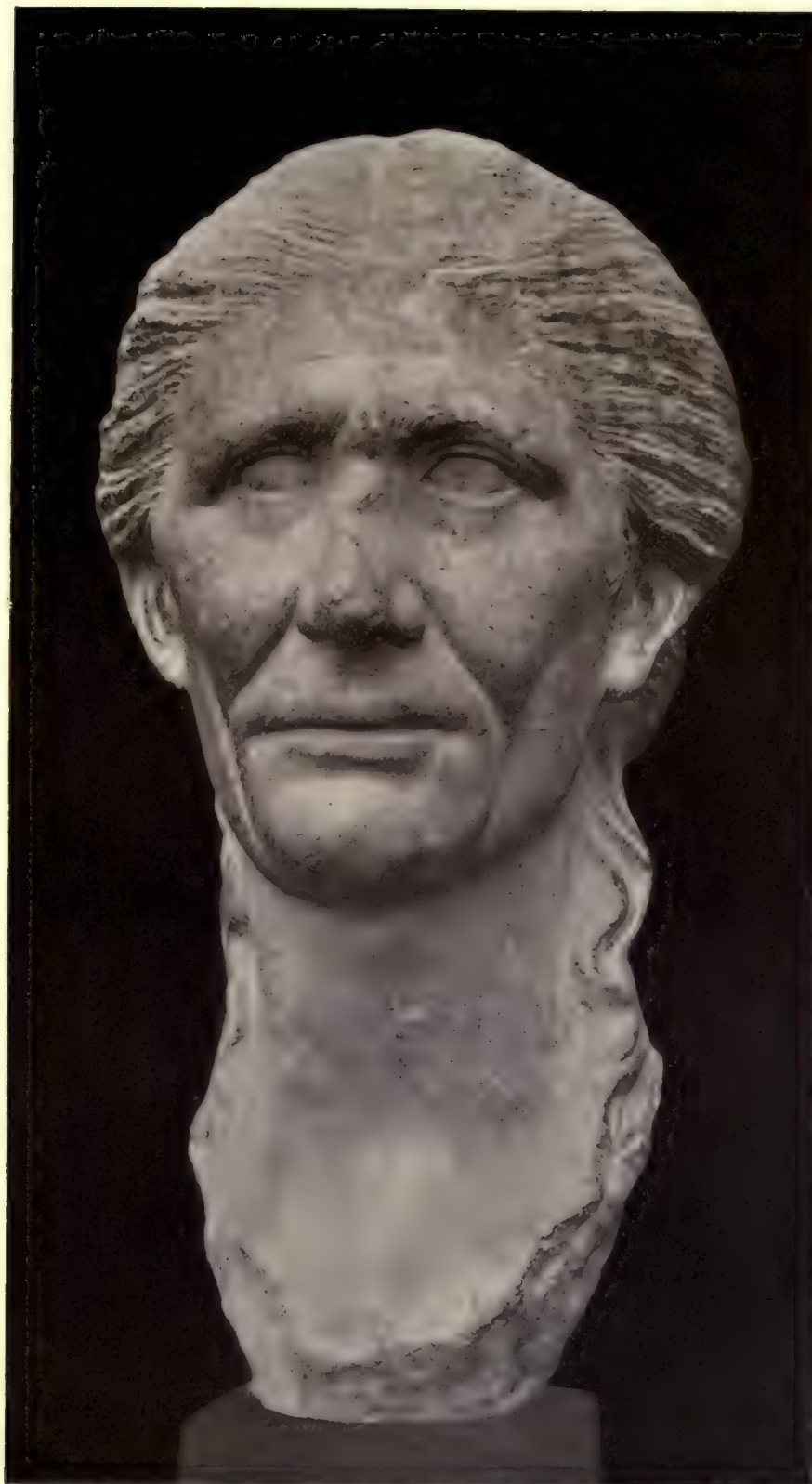


Cn. Domitius Corbulo. ^b Rome, Museum of the Capitol
Phot. Anderson

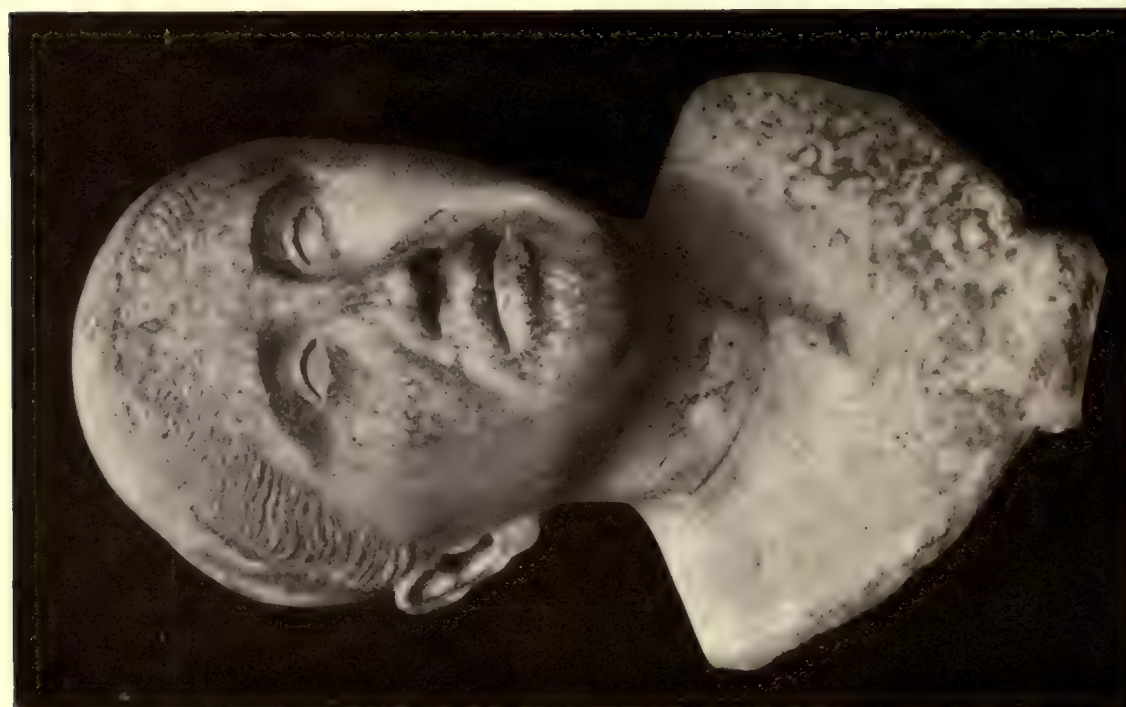


Term of L. Caecilius Jucundus. Naples, National Museum

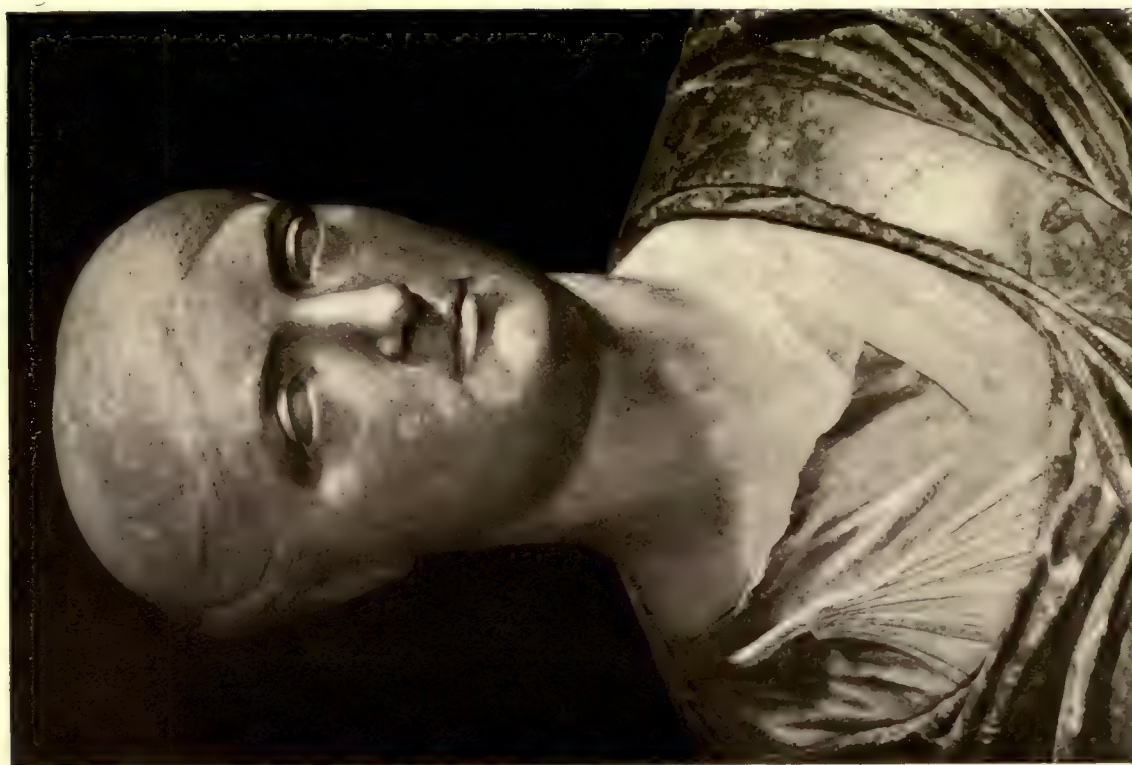
Phot. Brogi



An elderly Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek



^a
Phot. Moscioni
An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek



^b
Phot. Alinari
An unknown Roman Woman. Florence, Uffizi



^a
An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek



^b
An unknown Roman Girl. Rome, Antiquarium
Phot. Mosconi



Phot. Alinari
^a
 Statue of Livia (?). Naples, National Museum



Phot. Anderson
^b
 Statue of an unknown Roman Woman
 Rome, Museum of the Capitol



^a
Statue of Viciria. Naples, National Museum

Phot. Alinari



^b
Statue of Eumachia. Naples, National Museum

Phot. Alinari



An unknown Roman Woman. Naples, National Museum

Phot. Brogi



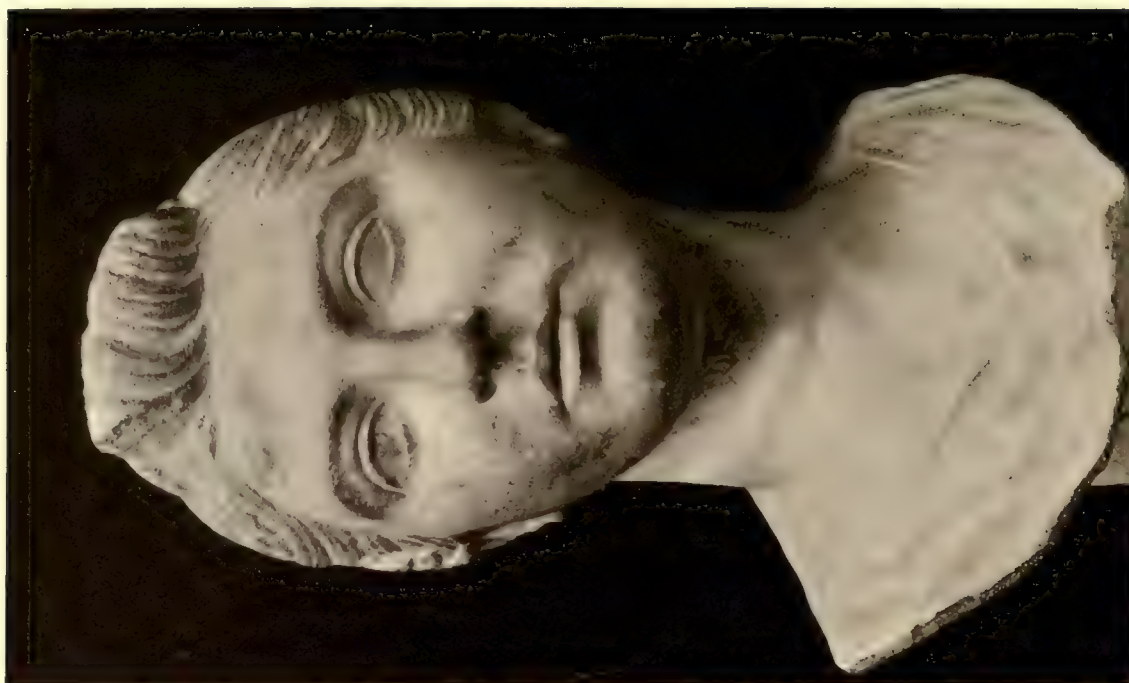
^b Bronze Bust of Livia. Paris, Louvre



^a Basalt Head of Octavia. Paris, Louvre



^a
An elderly Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek



^b
A young Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek



Livia. Copenhagen, Ny-Carlsberg Glyptothek



An unknown Roman Woman. Naples, National Museum

Phot. Brogi



So-called Minatia Polla. Rome, National Museum

Phot. Alinari



Term of Stiaia Quinta. Copenhagen, Ny-Carlsberg Glyptothek^a



Agrippina the Elder. Rome, Museum of the Capitol^b Phot. Brogi



Agrippina the Elder (?). Copenhagen, Ny-Carlsberg Glyptothek

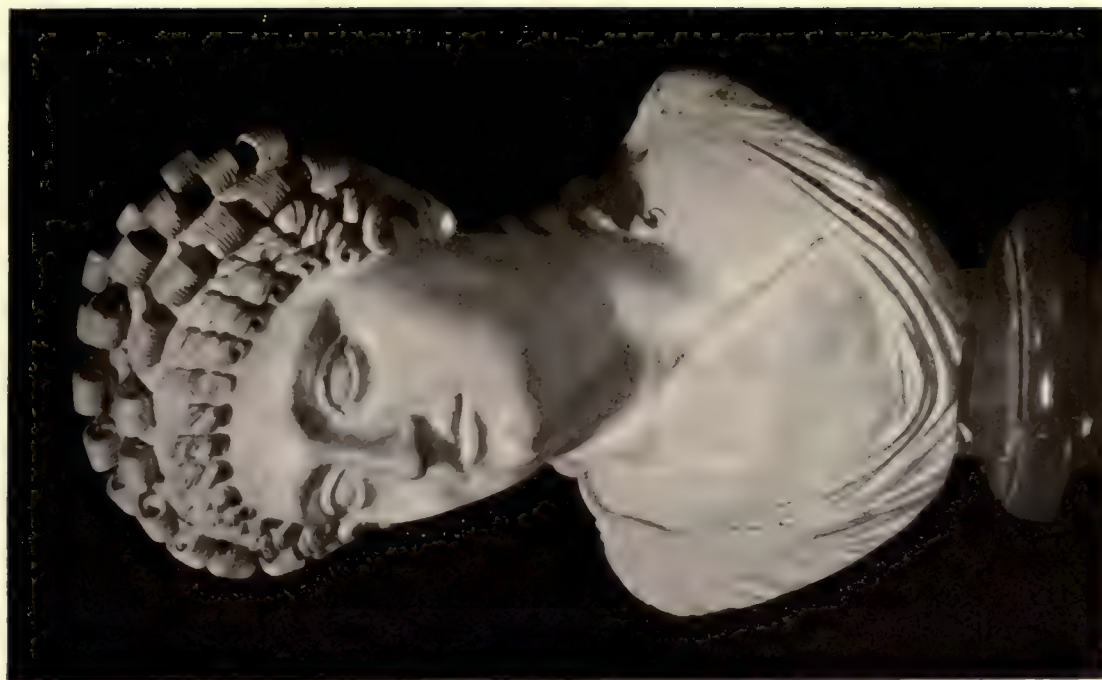


An unknown Roman Woman. Naples, National Museum

Phot. Alinari



Phot. Brogi
^a
 An unknown Roman Woman. Florence, Uffizi



Phot. Alinari
^b
 An unknown Roman Woman. Rome, Museum of the Capitol



^a Portrait Head of an Infant. Munich, Glyptothek



^b



^c Portrait of a Roman Boy. Florence, Uffizi
Phot. Alinari



Portrait of a Roman Boy. Berlin, Royal Museum





Phot. Alinari
^a
 Vespasian. Rome, National Museum



Phot. Brogi
^b
 Colossal Bust of Vespasian. Naples, National Museum



Statue of Titus in a Toga. Rome, Vatican

Phot. Anderson

^a



Phot. Anderson

^b

Head of the Statue of Titus in a Toga



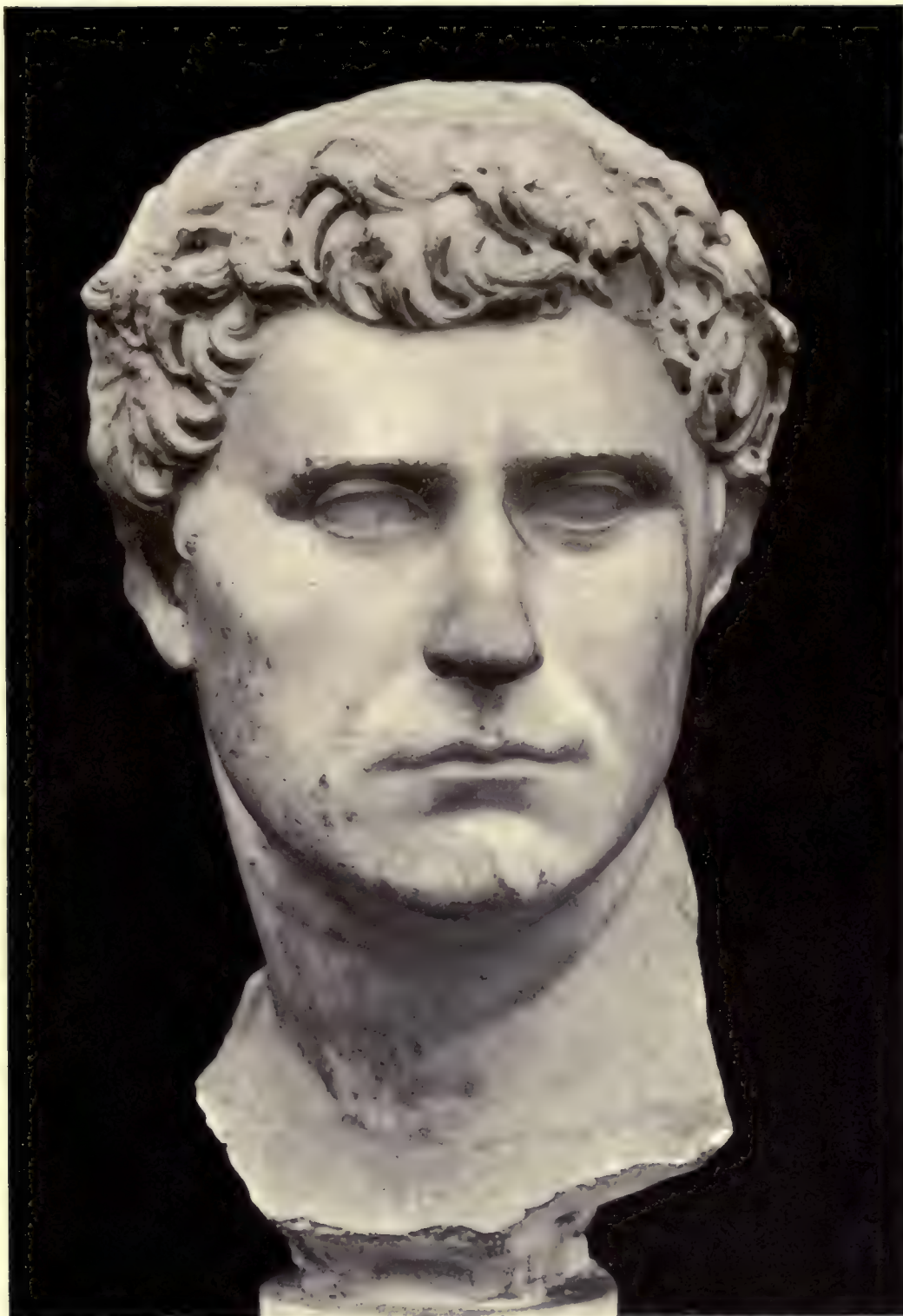
Colossal Head of Titus. ^a Naples, National Museum

Phot. Brogi



Phot. Alinari

Domitian. ^b Rome, Antiquarium



An unknown Roman. Copenhagen, Ny-Carlsberg Glyptothek



Phot. Anderson



Phot. Anderson

An unknown Roman. Rome, National Museum



Phot. Anderson

^a An unknown Roman. Rome, Lateran

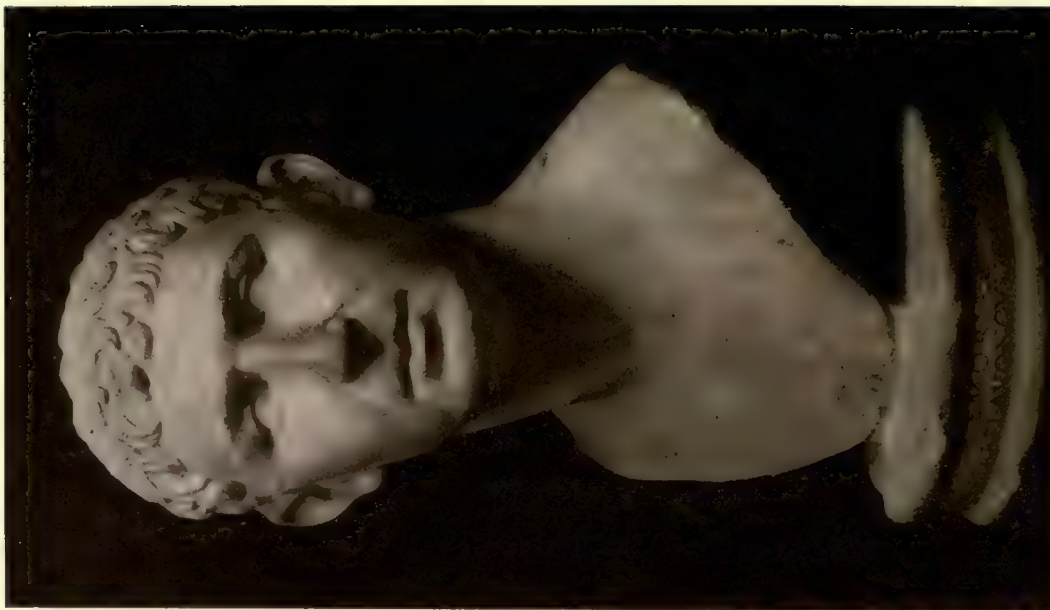


Phot. Mosconi

^b Sepulchral Stela of Gaius Julius Helius. Rome, Palazzo dei Conservatori



Phot. Faraglia
^a
 An unknown Roman. . . Rome, Vatican



Phot. Faraglia
^b
 An unknown Roman. . . Rome, Museum of the Capitol



Phot. Alinari

^a
An unknown Roman. Rome, Lateran



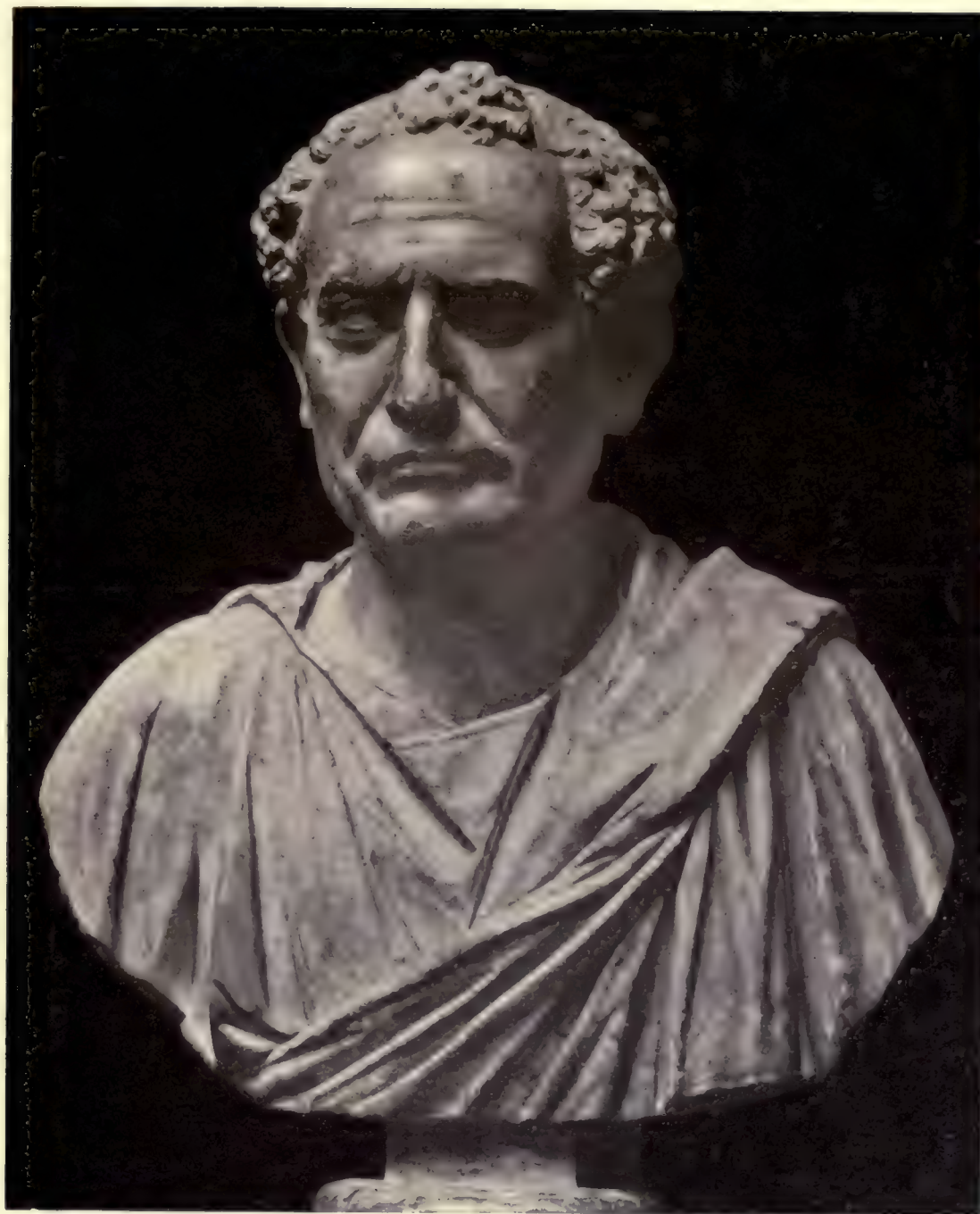
Phot. Brogi

^b
An unknown Roman. Naples, National Museum



An unknown Roman. Florence, Uffizi

Phot. Alinari



An unknown Roman. Florence, Uffizi

Phot. Alinari



^a
An unknown Roman. Rome, Museum of the Capitol



^b
An unknown Roman. Rome, Vatican

Phot. Alinari

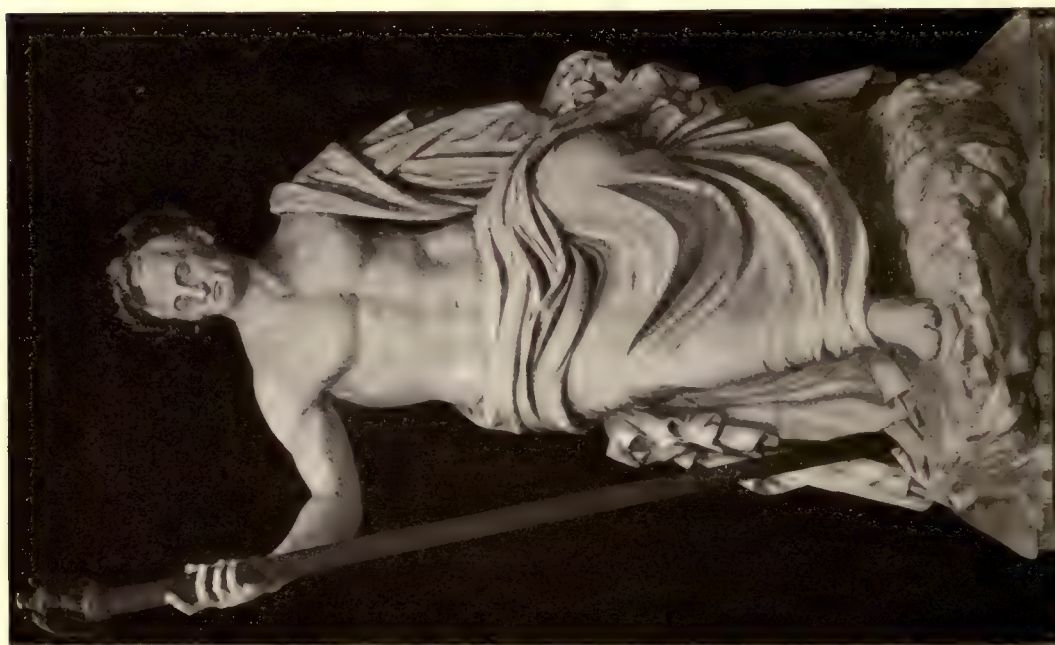


Phot. Coolidge

An unknown Roman. Boston, Museum of Fine Arts



Phot. Coolidge



^a Colossal Statue of Nerva. Rome, Vatican

Phot. Anderson



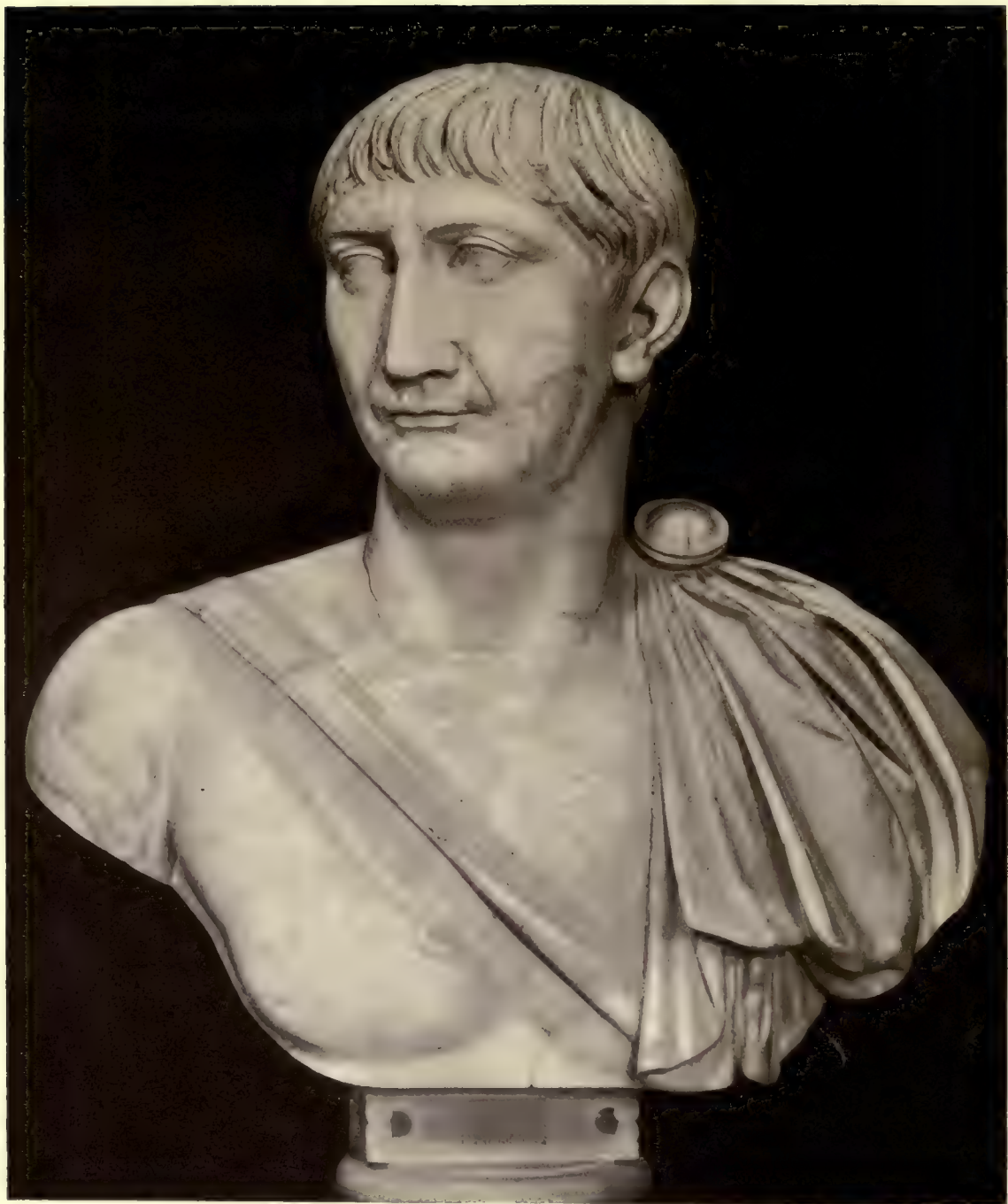
^b Head of the Colossal Statue of Nerva

Phot. Anderson



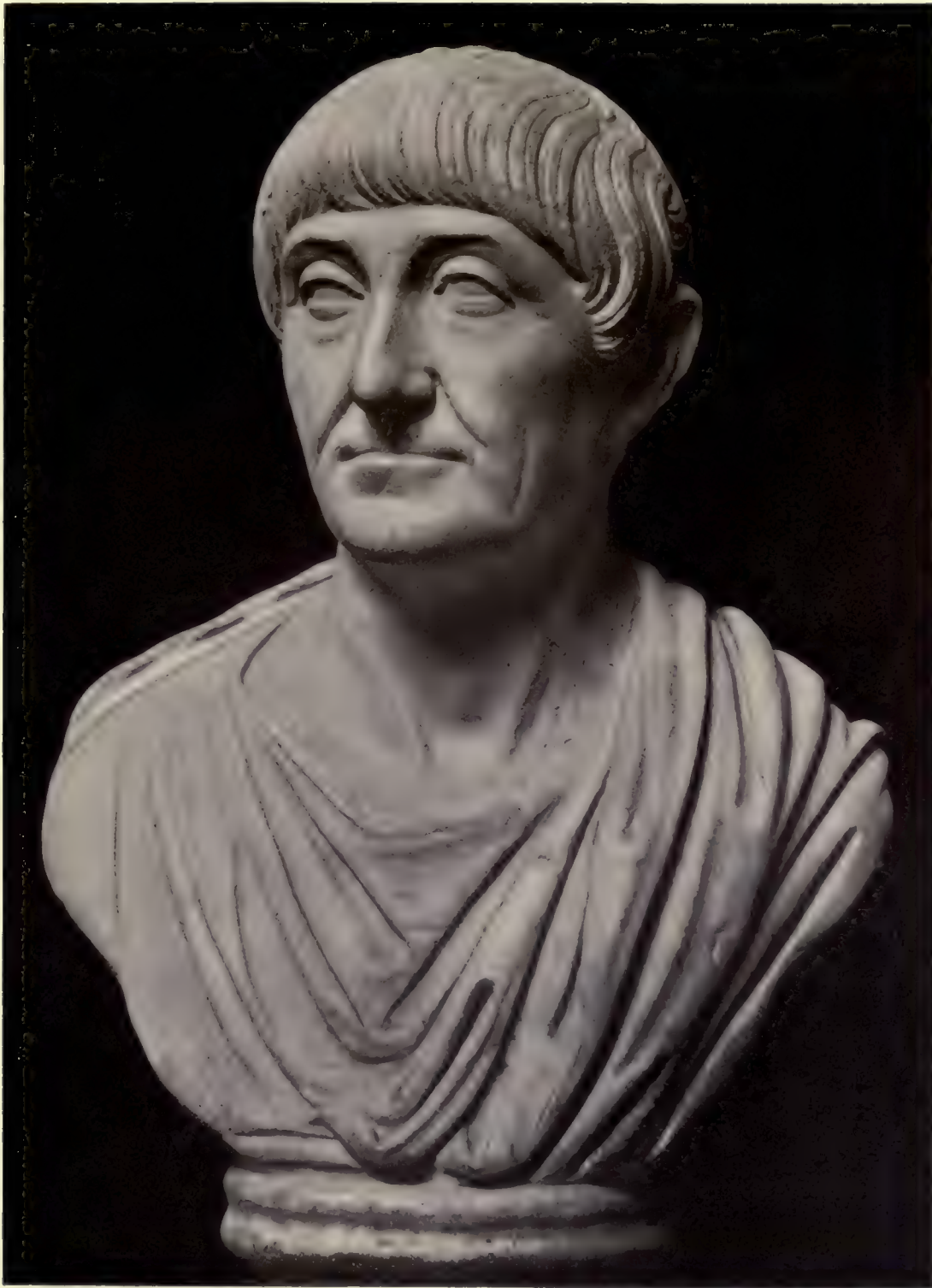
Bust of Pythodoris. Rome, Museum of the Capitol

Phot. Alinari



Trajan. Rome, Vatican

Phot. Alinari

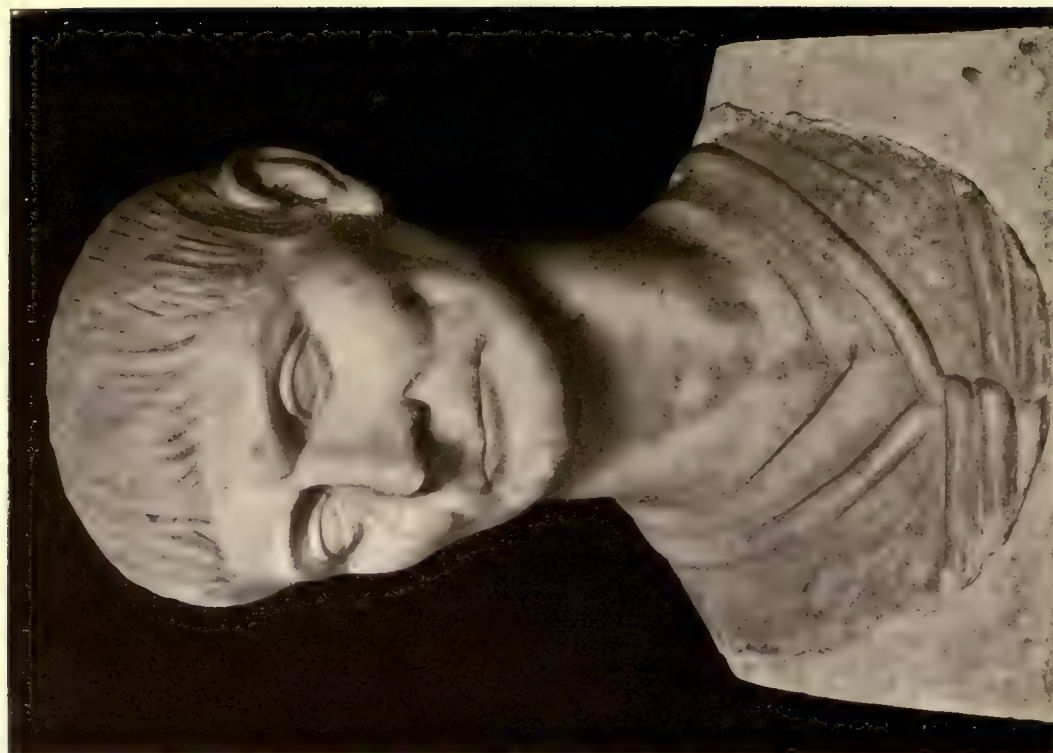


An unknown Roman. Naples, National Museum

Phot. Alinari



^a
An unknown Roman. Naples, National Museum
Phot. Sommer



^b
Roman Charioteer. Rome, National Museum
Phot. Anderson

Phot. Alinari

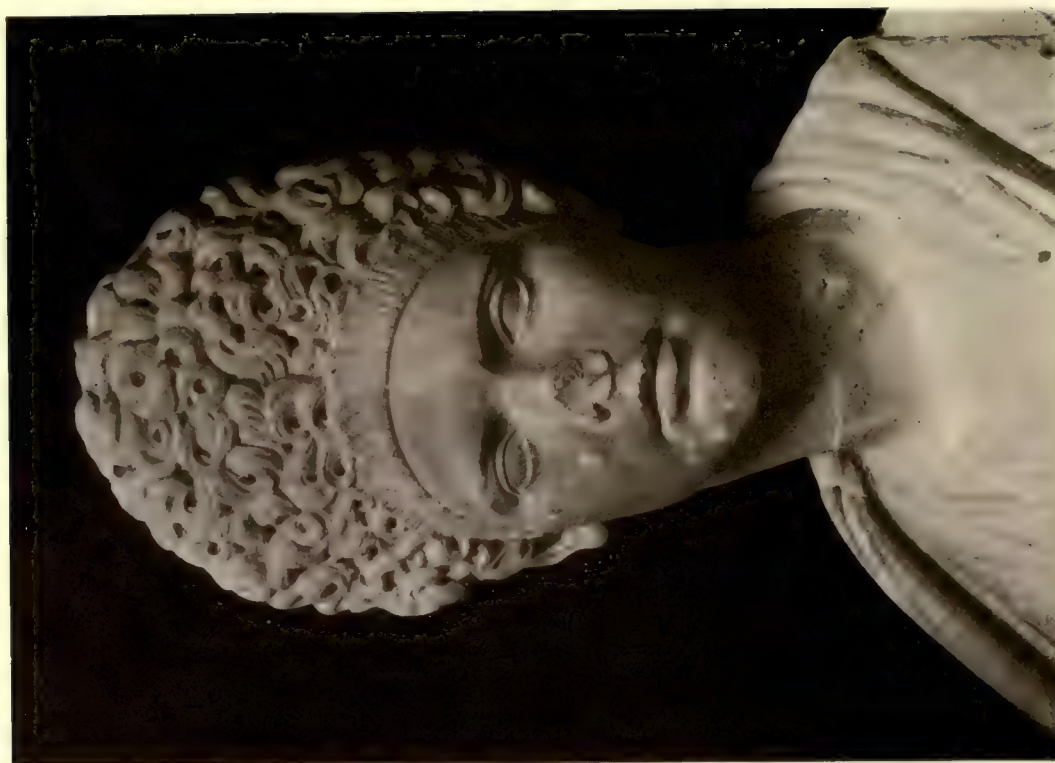
^b
Portrait of a Roman Boy. Rome, Vatican

Phot. Alinari

^a
Portrait of a Roman Boy. Rome, Vatican



^a Phot. Faraglia
An unknown Roman. Rome, Museum of the Capitol



^b Phot. Faraglia
An unknown Roman Woman. Rome, Palazzo Barberini



Phot. Alinari

^a
An unknown Roman Woman. Rome, Lateran



Phot. Alinari

^b
An unknown Roman Woman. Rome, Vatican



Phot. Anderson

^a
Julia Titi. Rome, National Museum



Phot. Alinari

^b
Julia Titi (?). Florence, Uffizi



^a Domitia (?). Copenhagen, Ny-Carlsberg Glyptothek



^b Domitia. Rome, Museum of the Capitol
Phot. Brogi



^a
Matidia (?). Rome, Museum of the Capitol
Phot. Brogi



^b
An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek



Phot. Anderson

^a
An unknown Roman Woman. Rome, Vatican



Phot. Anderson

^b
An unknown Roman Woman. Rome, National Museum



Phot. Alinari

An unknown Roman Woman. Rome, Lateran



Plotina (?). Rome, Museum of the Capitol
Phot. Brogi^a



So-called Plotina. Naples, National Museum
Phot. Almari^b



^a Phot. Brogi
An unknown Roman Woman. Naples, National Museum



^b Phot. Anderson
An unknown Roman Woman. Rome, Museum of the Capitol



Phot. Brogi

^a Matidia (?). Naples, National Museum



Phot. Alirar.

^b Colossal Head of Plotina. Rome, Vatican



Statue of Hadrian in a Coat of Mail. Olympia, Museum
 a Phot. Alinari



Hadrian as Mars. Rome, Museum of the Capitol
 b Phot. Anderson



Phot. Alinari

^a
Bust of Hadrian. Rome, Vatican



Phot. Alinari

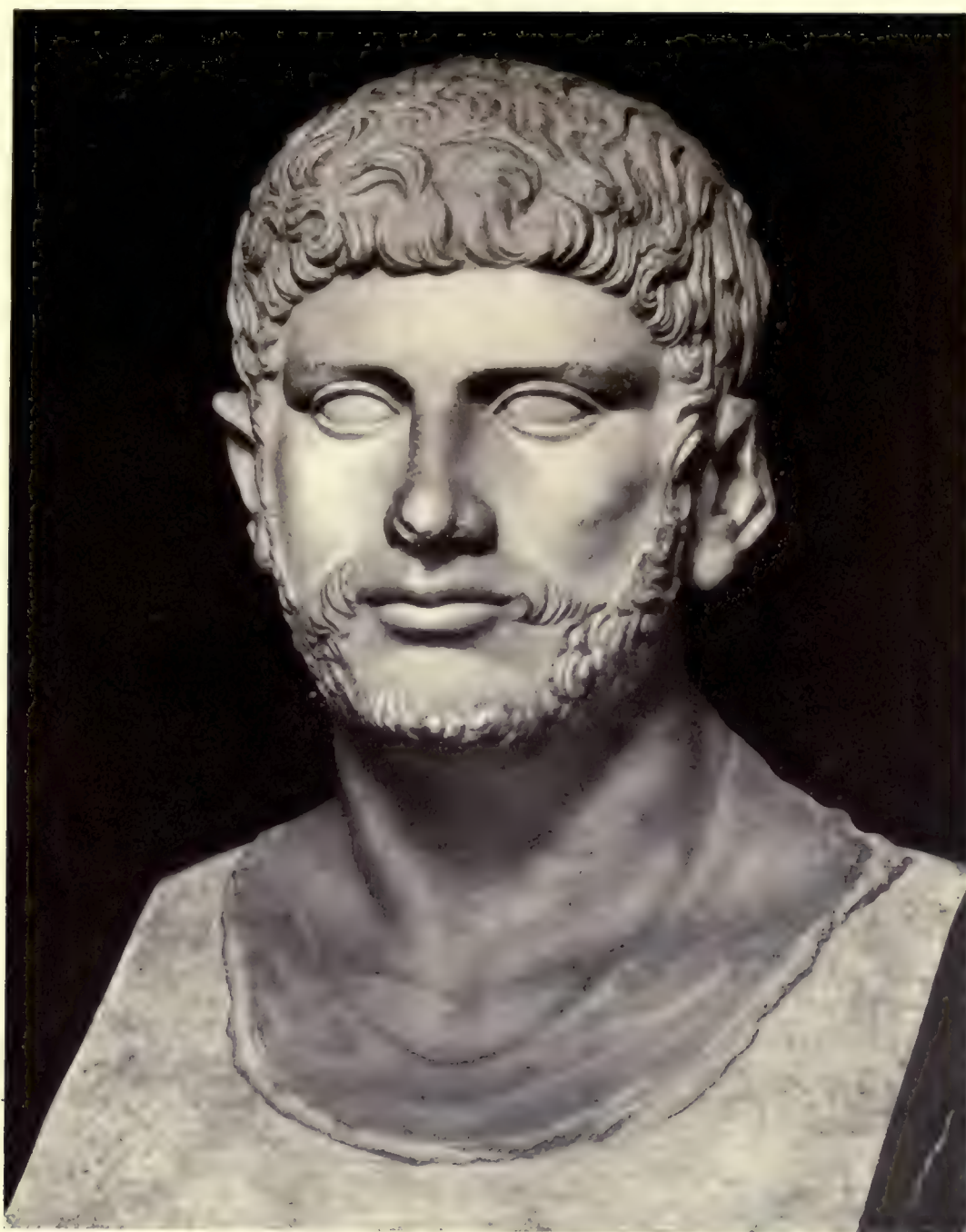
^b
Bust of Hadrian. Naples, National Museum



^a Phot. Anderson
An unknown Roman. Rome, Museum of the Capitol



^b Phot. Alinari
Colossal Head of Hadrian. Rome, Vatican



A Roman Charioteer. Rome, National Museum

Phot. Anderson



a
Antinoüs. Delphi, Museum

Phot. Brogi



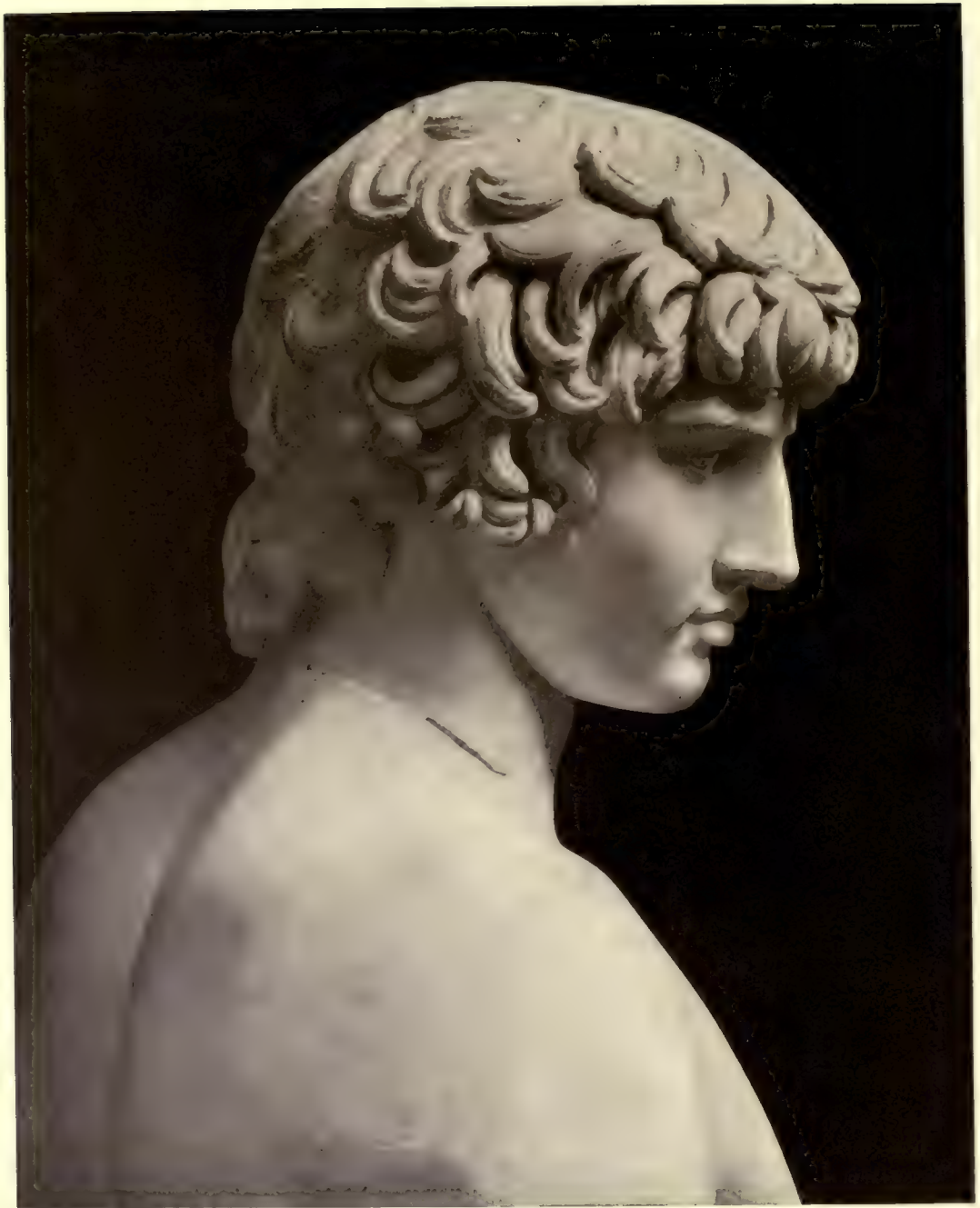
b
Antinoüs. Naples, National Museum

Phot. Alinari



Head of the Statue of Antinoüs Pl. 250b

Phot. Brogi



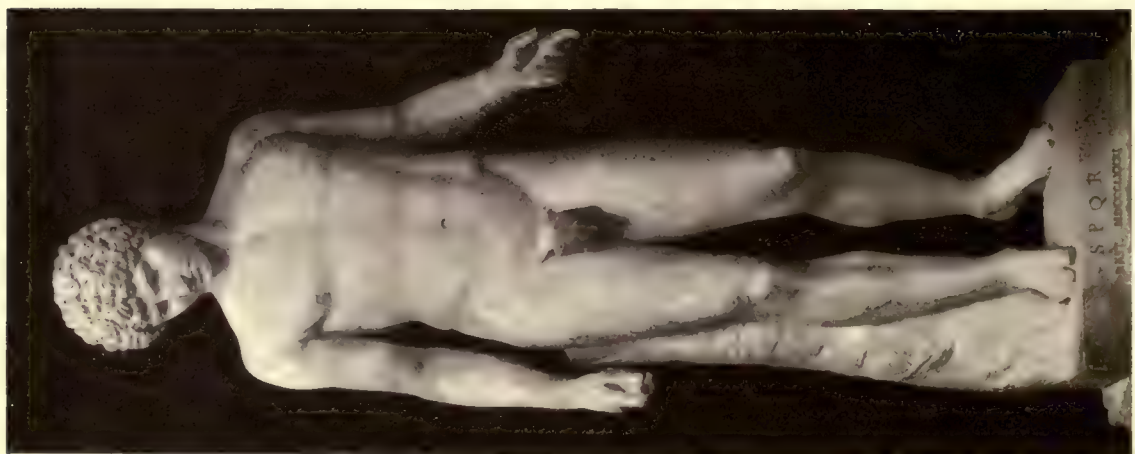
Phot. Brogi

Head of the Statue of Antinoüs Pl. 250 b



Head of the Statue of Antinoüs Pl. 250b

Phot. Brogi



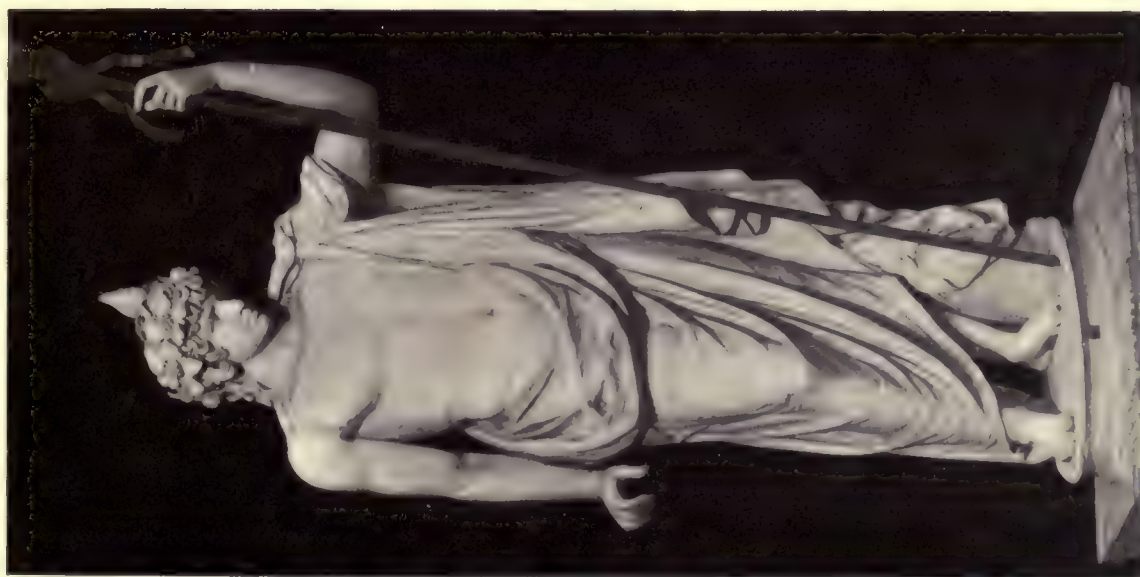
^a
Antinoüs. Rome, Museum of the Capitol

Phot. Anderson



^b
Head of the accompanying Statue of Antinoüs

Phot. Anderson



^a
Antinous as Dionysos. Rome, Vatican
Phot. Alinari



^b
Head of the Statue of Antinous as Dionysos
Phot. Alinari



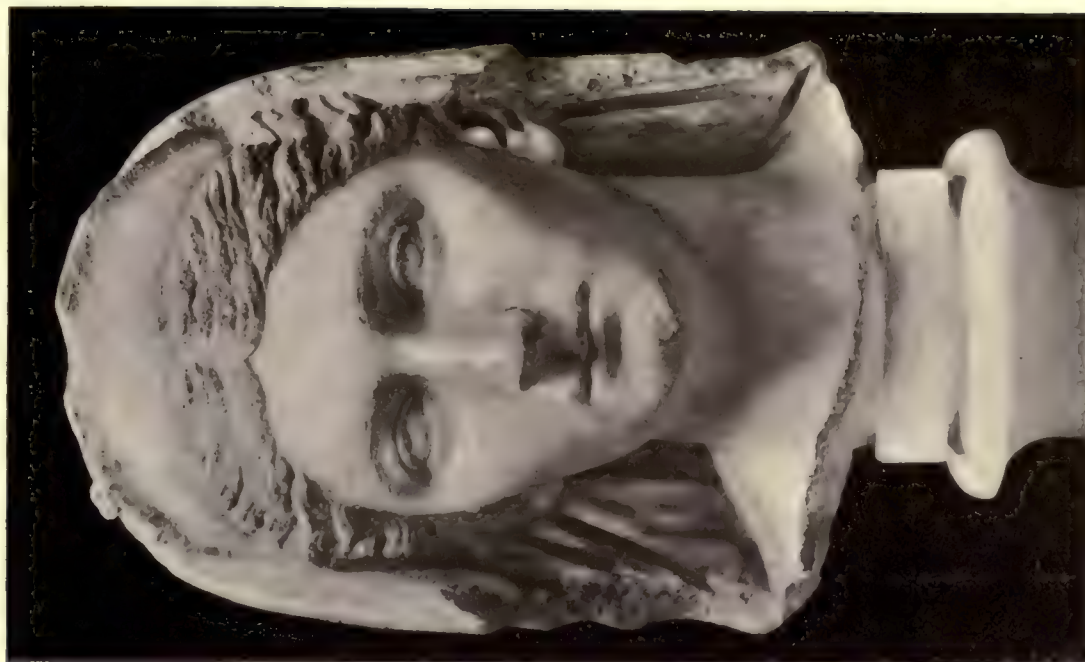
Antinoös, Fragment of a Relief. Rome, Villa Albani

Phot. Alinari



Phot. Alinari

^a
Sabina. Rome, National Museum

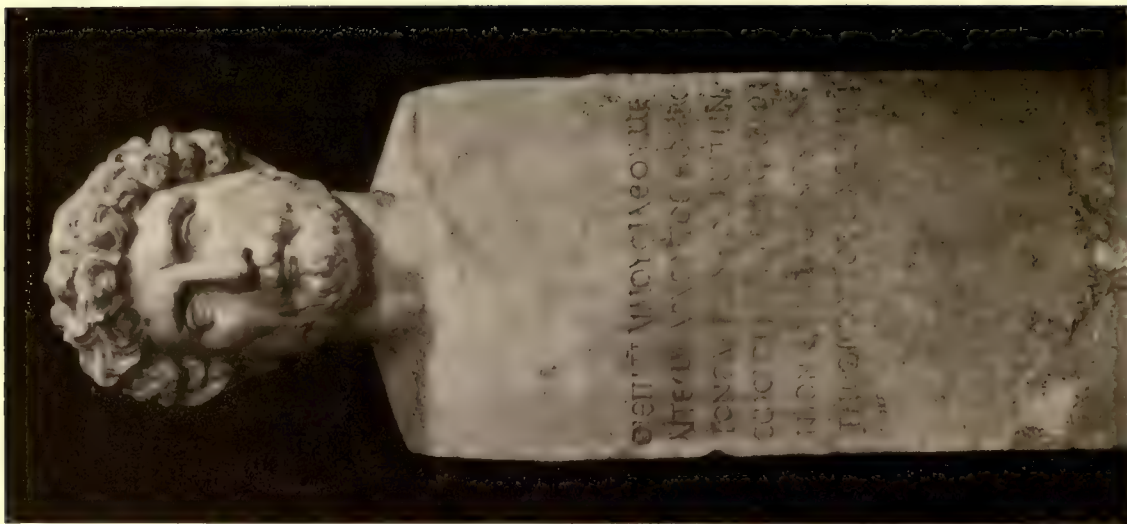


Phot. Alinari

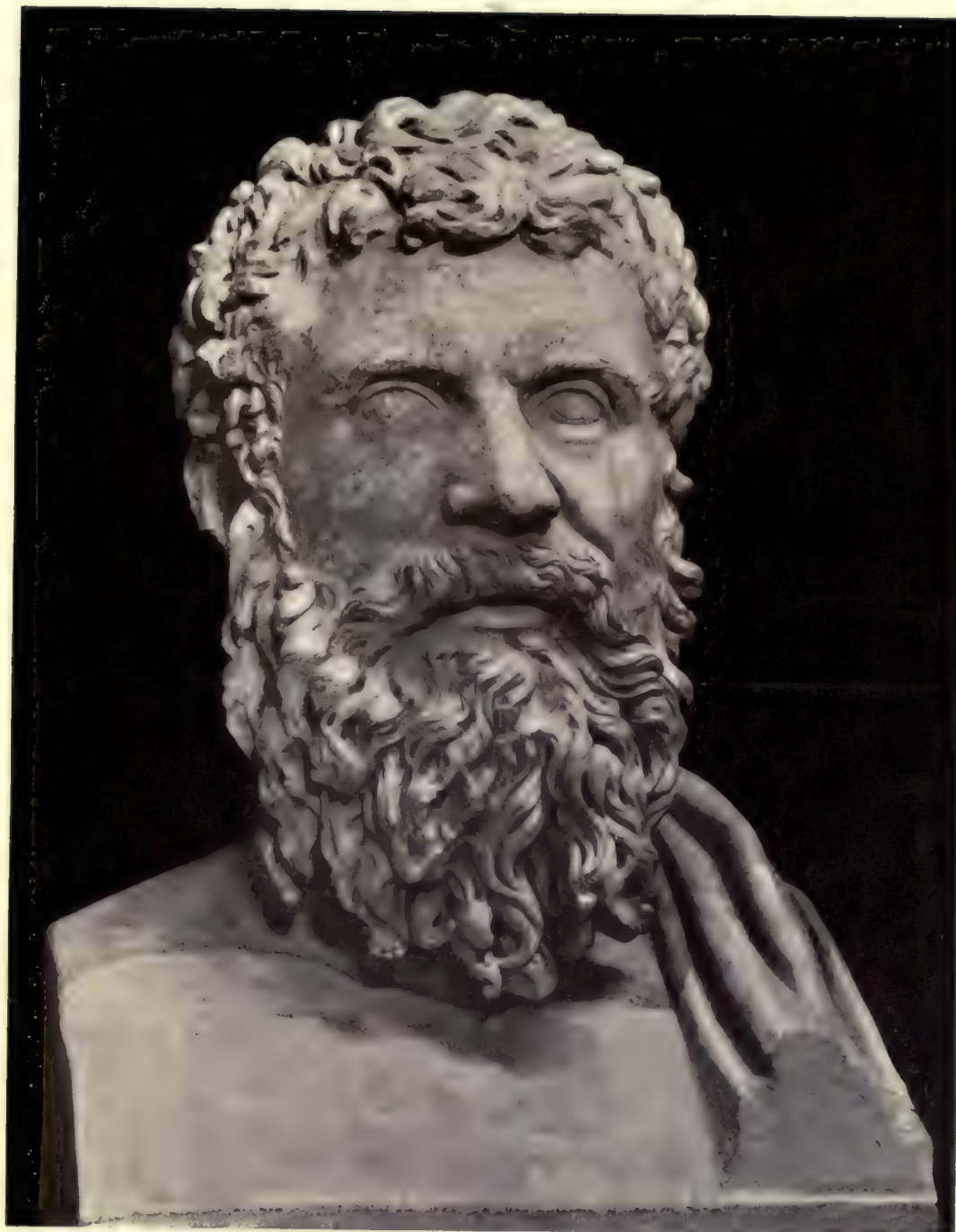
^b
Sabina. Rome, National Museum



^a
Bust of Hadrian. Athens, National Museum
Phot. Alinari

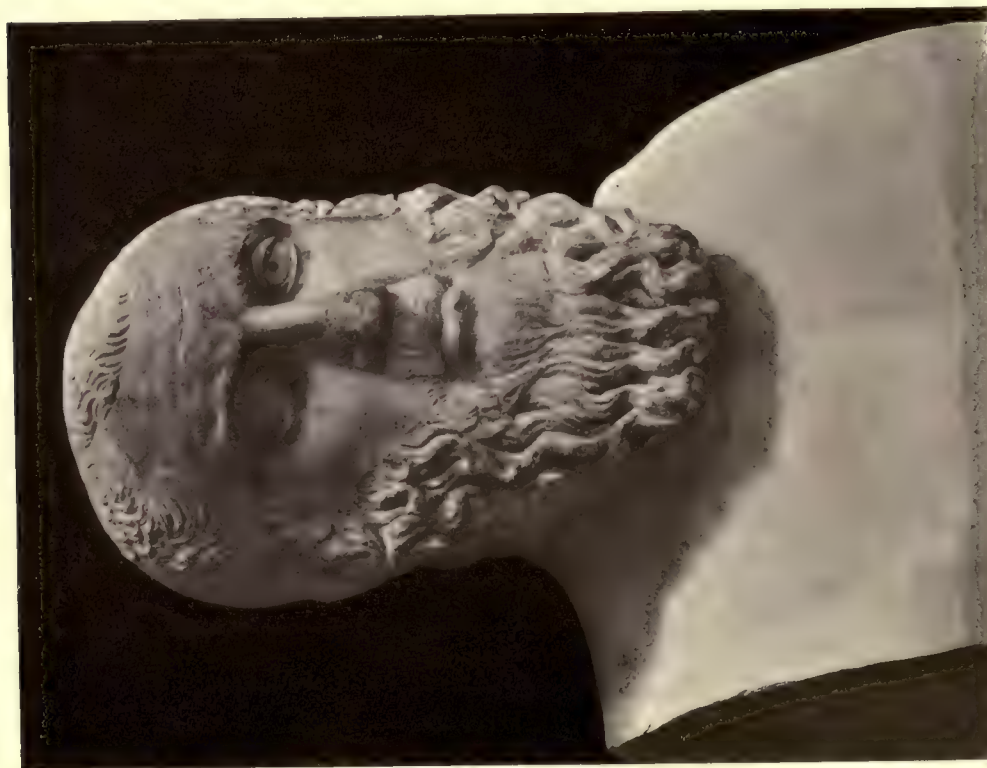


^b
Term of the Cosmetes Sosistratos of Marathon
Athens, National Museum
Phot. Alinari



Term of an unknown Cosmetes. Athens, National Museum

Phot. Alinari



Phot. Alinari
a
Term of an unknown Cosmetes. Athens, National Museum



Phot. Alinari
b
Term of an unknown Cosmetes. Athens, National Museum



An unknown Barbarian (so-called Christ). Athens, National Museum



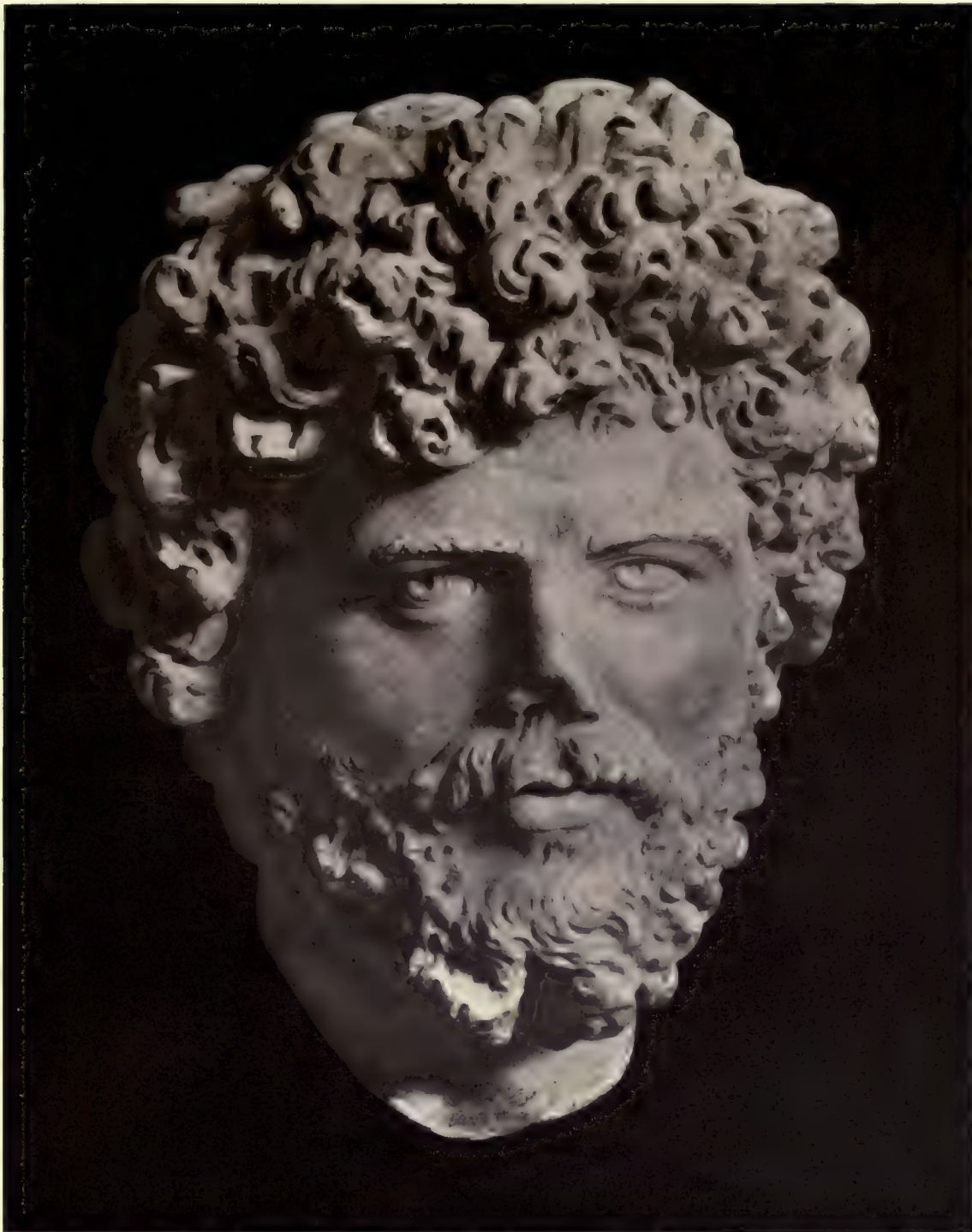
Phot. Alinari

^a
So-called Lucius Verus. Olympia, Museum



Phot. Alinari

^b
An unknown Non-Greek. Athens, National Museum



An unknown Roman (?). Athens, National Museum

Phot. Rhomaidēs



^a
Antoninus Pius. Rome, National Museum
Phot. Anderson



^b
Antoninus Pius. Rome, National Museum
Phot. Anderson



Marcus Aurelius as a Youth. Rome, Museum of the Capitol

Phot. Alinari



Equestrian Statue of Marcus Aurelius. Rome, Piazza of the Capitol



Phot. Brogi
^a
 Bust of Marcus Aurelius. Rome, Museum of the Capitol

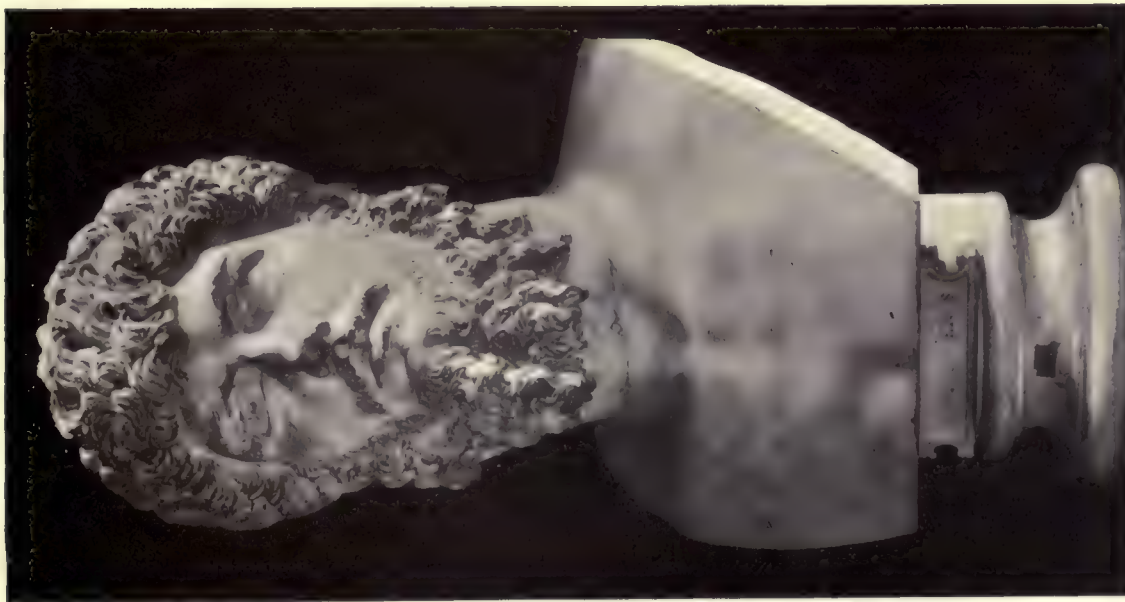


Phot. Mosconi
^b
 Septimius Severus. Rome, National Museum



An unknown Roman. Naples, National Museum

Phot. Brogi



^a
Lucius Verus. Paris, Louvre



^b
Lucius Verus. Rome, Museum of the Capitol

Phot. Anderson



^a Phot. Alinari
Commodus as Hercules. Rome, Palazzo dei Conservatori



^b Phot. Anderson
Commodus. Rome, Vatican



Phot. Mosconi
^a
 Bust of Caracalla as a Boy. Rome, Vatican



Phot. Anderson
^b
 Bust of an unknown Antonine Prince. Rome, Museum of the Capitol



Bust of Caracalla as a Youth. Naples, National Museum

Phot. Alinari



Bust of an unknown Roman (?).^a Rome, Museum of the Capitol

Phot. Anderson



An unknown Roman.^b Florence, Uffizi

Phot. Alinari



^a Phot. Alinari
So-called Aelius Aristides. Rome, Museum of the Capitol



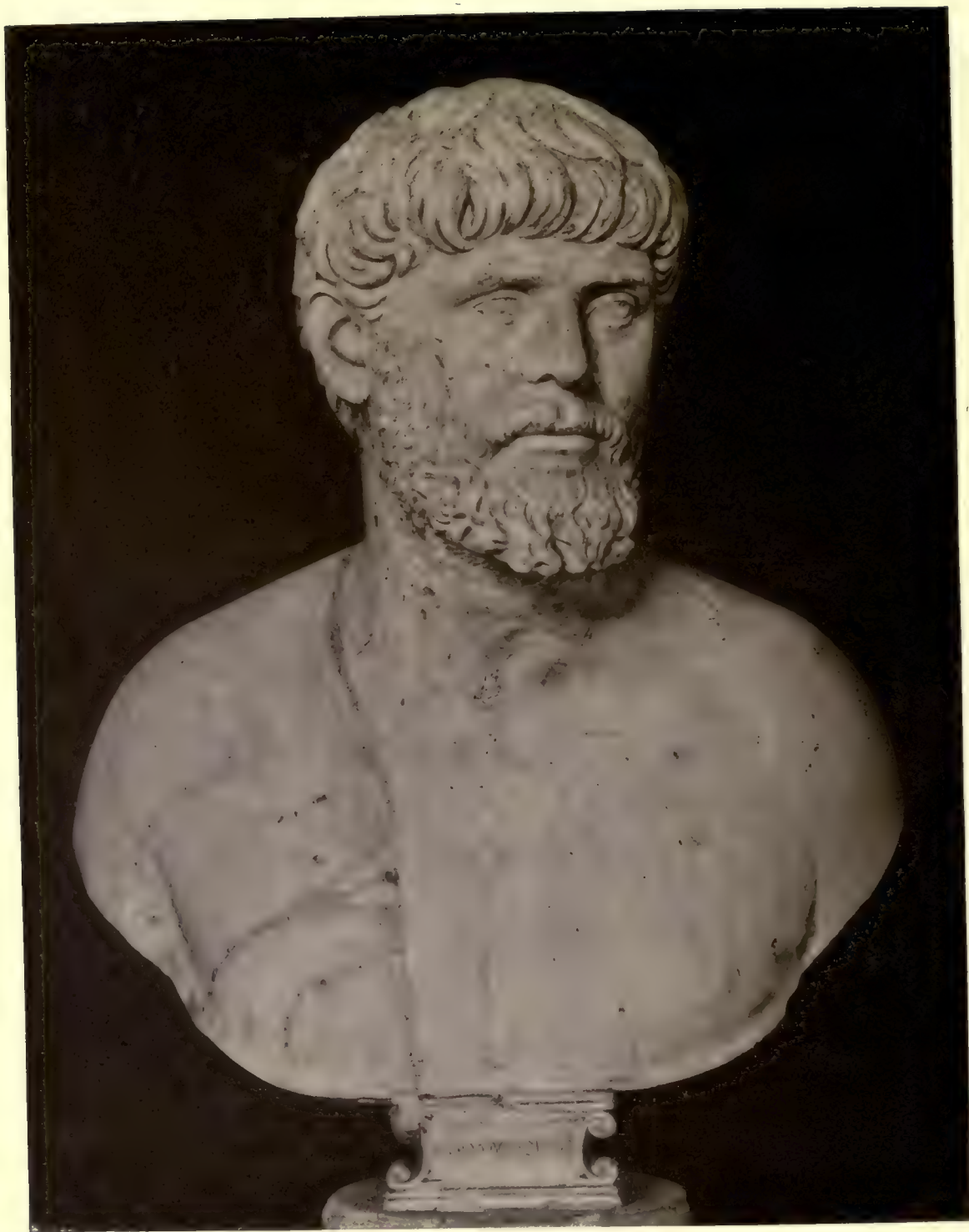
^b Phot. Alinari
An unknown Roman. Rome, Villa Albani



^a Phot. Alinari
An unknown Roman. Rome, Vatican

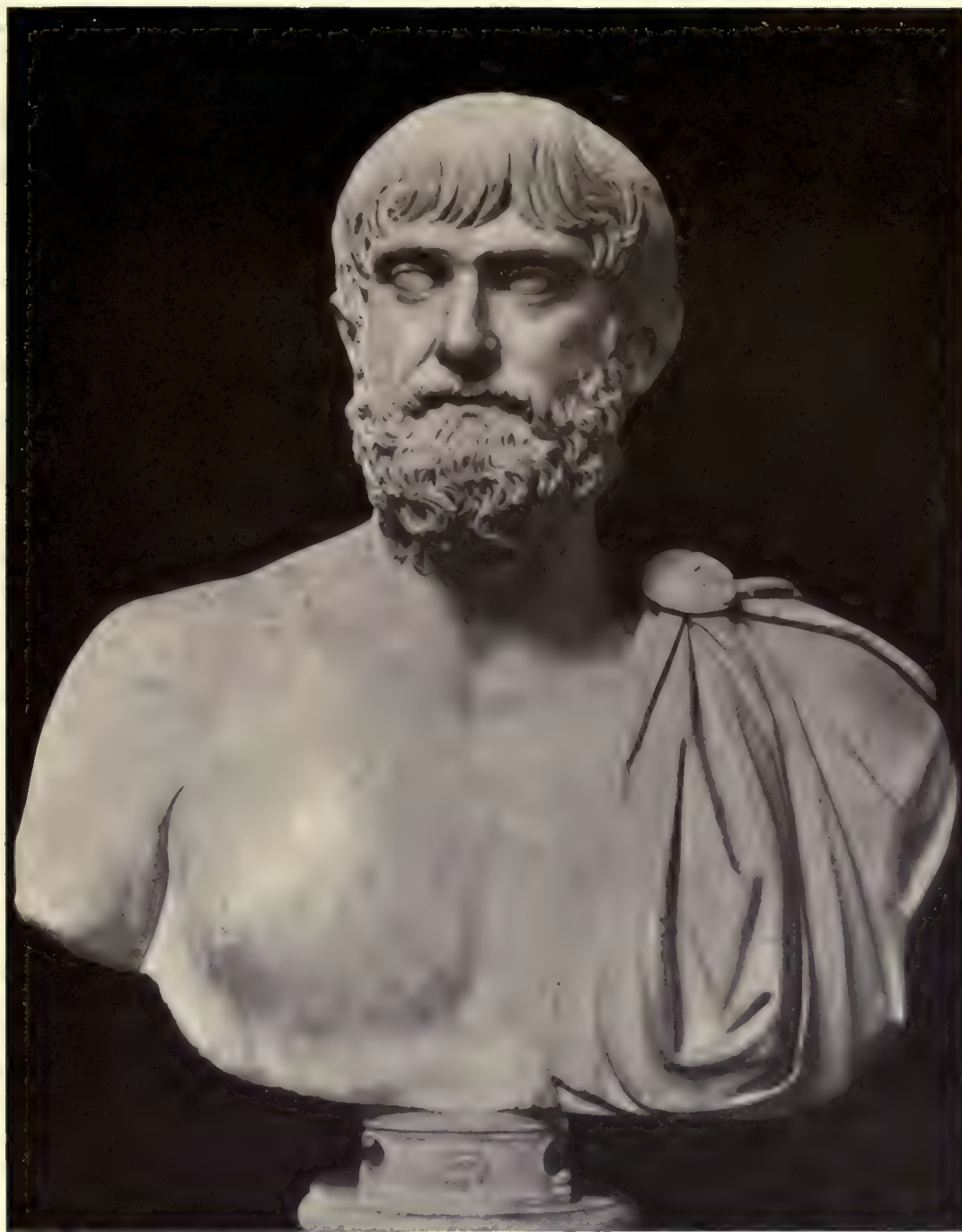


^b Phot. Poppi
An unknown Roman. Bologna, Museo Civico



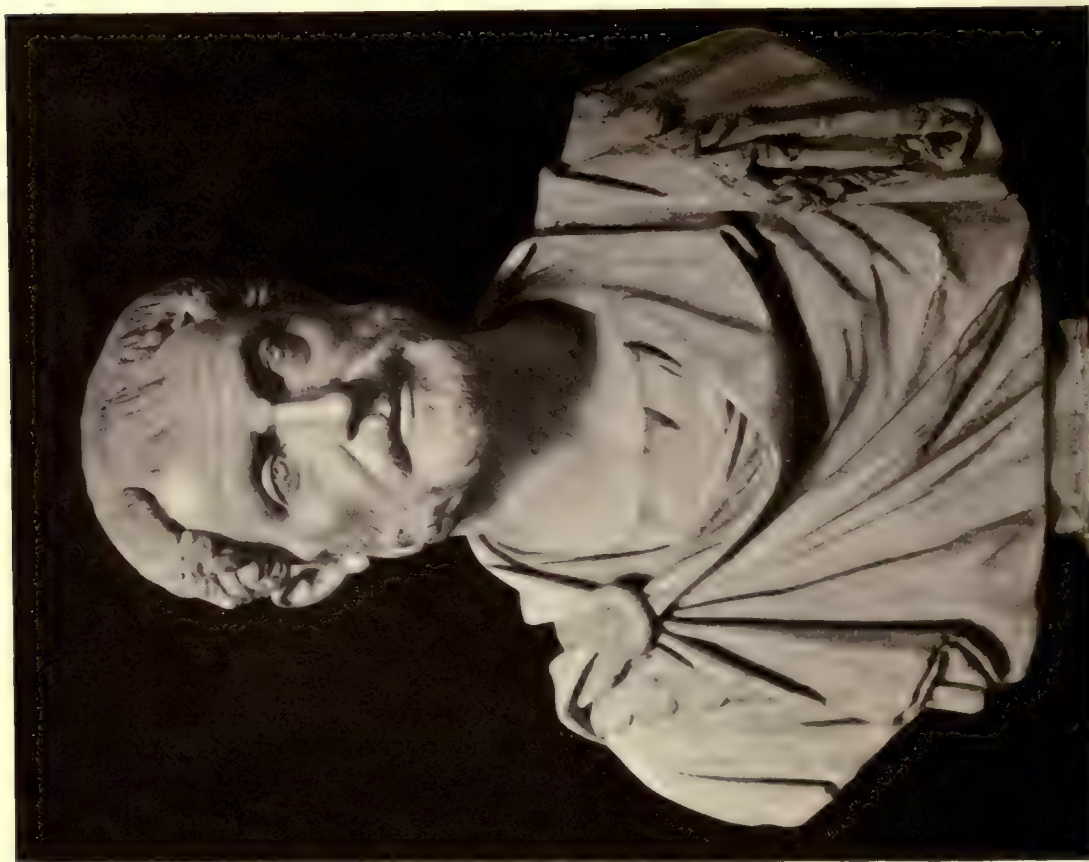
F. Bruckmann A.-G., München, phot.

Bust of Apollodoros. Munich, Glyptothek



Bust of an unknown Roman. Naples, National Museum

Phot. Alinari



^a
An unknown Roman. Naples, National Museum
Phot. Alinari



^b
An unknown Roman. Rome, Museum of the Capitol
Phot. Anderson



Phot. Alinari

Roman Court Dwarf, so-called Aesop. Rome, Villa Albani



Phot. Anderson



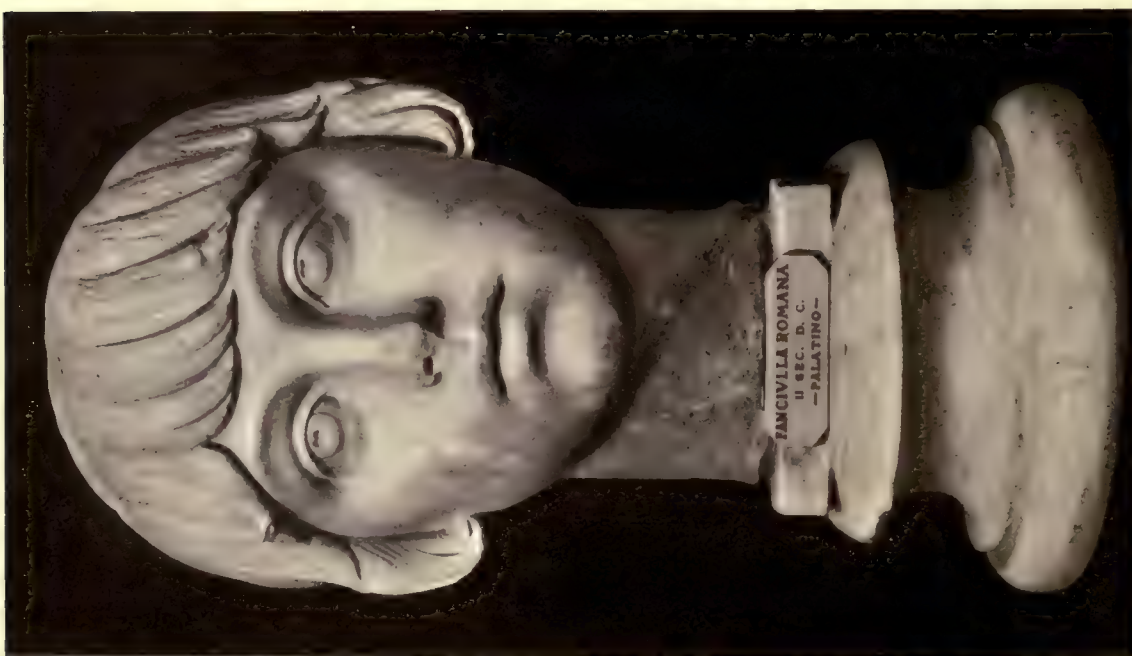
^a
An unknown Barbarian. Florence, Uffizi
Phot. Brogi



^b
An unknown Barbarian. Rome, Museum of the Capitol
Phot. Alinari



Marble Head of a Negro. Berlin, Royal Museum



Phot. Anderson



Phot. Anderson

An unknown Girl of the Antonine Period. Rome, National Museum



Phot. Brogi
^a
 Faustina the Elder. Naples, National Museum



Phot. Alinari
^b
 Colossal Head of Faustina the Elder. Rome, Vatican



Bust of Faustina the Younger. Rome, Museum of the Capitol ^a Phot. Anderson



Lucilla (?). Rome, National Museum ^b Phot. Anderson



Lucilla (?). Rome, Museum of the Capitol^a



An unknown Roman Woman. Rome, Museum of the Capitol^b



An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek



An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek



^a
An unknown Roman Woman. Rome, Vatican
Phot. Mosconi



^b
Bust of Julia Domna. Rome, Museum of the Capitol



^a
Statue of a Roman Woman
Copenhagen, Ny-Carlsberg Glyptothek



^b
Statue of a Roman Woman
Rome, Palazzo Doria



Bust of Caracalla. Naples, National Museum

Phot. Brogi



Phot. Alinari
^a
 Bust of Maximinus Thrax. Rome, Museum of the Capitol



Phot. Brogi
^b
 Bust of Pupienus. Rome, Museum of the Capitol



Colossal Head of Gordianus III. Rome, National Museum

Phot. Alinari



Phot. Anderson



Phot. Anderson

Bust of Philippus Arabs. Rome, Vatican



Phot. Alinari
^a
 So-called Gordianus I. Rome, Museum of the Capitol



^b
 So-called Trebonianus Gallus. Rome, Vatican



Phot. Alinari
^a
 Bust of a Tragedian. Rome, Museum of the Capitol

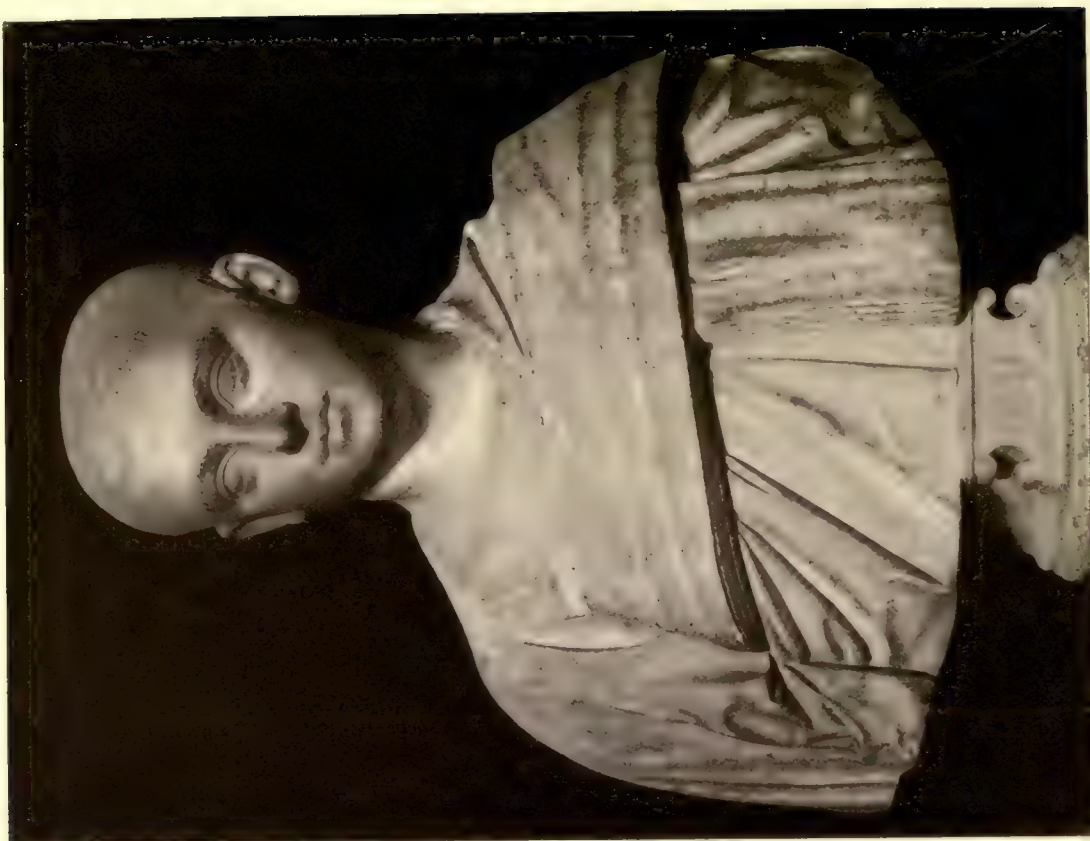


^b
 An unknown Roman. Munich, Glyptothek



Phot. Alinari

^a
Bust of Maximus. Rome, Museum of the Capitol



Phot. Anderson

^b
Philippus Junior. Rome, Museum of the Capitol



An unknown Boy.^a Dresden, Albertinum

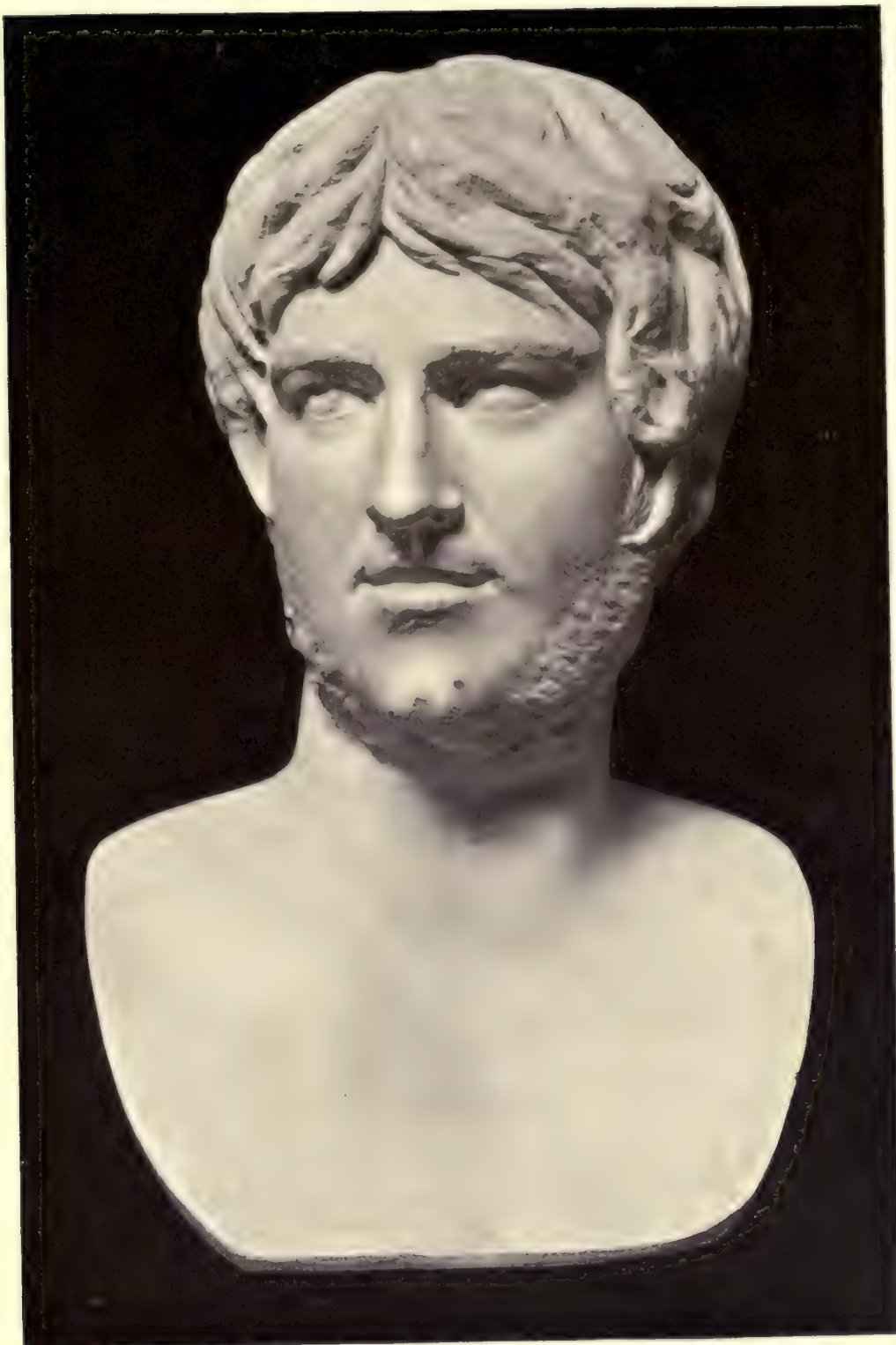


An unknown Roman.^b Rome, Museum of the Capitol



Gallienus. Rome, National Museum

Phot. Alinari



Gallienus. Naples, National Museum

Phot. Alinari



An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek



So-called Plautilla. ^a Naples, National Museum

Phot. Alinari



So-called Manlia Scantilla. ^b Naples, National Museum

Phot. Alinari



^a
An unknown Roman Woman. Rome, Museum of the Capitol
Phot. Anderson



^b
Julia Mamaea. Rome, Museum of the Capitol
Phot. Brogi



An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek



An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek



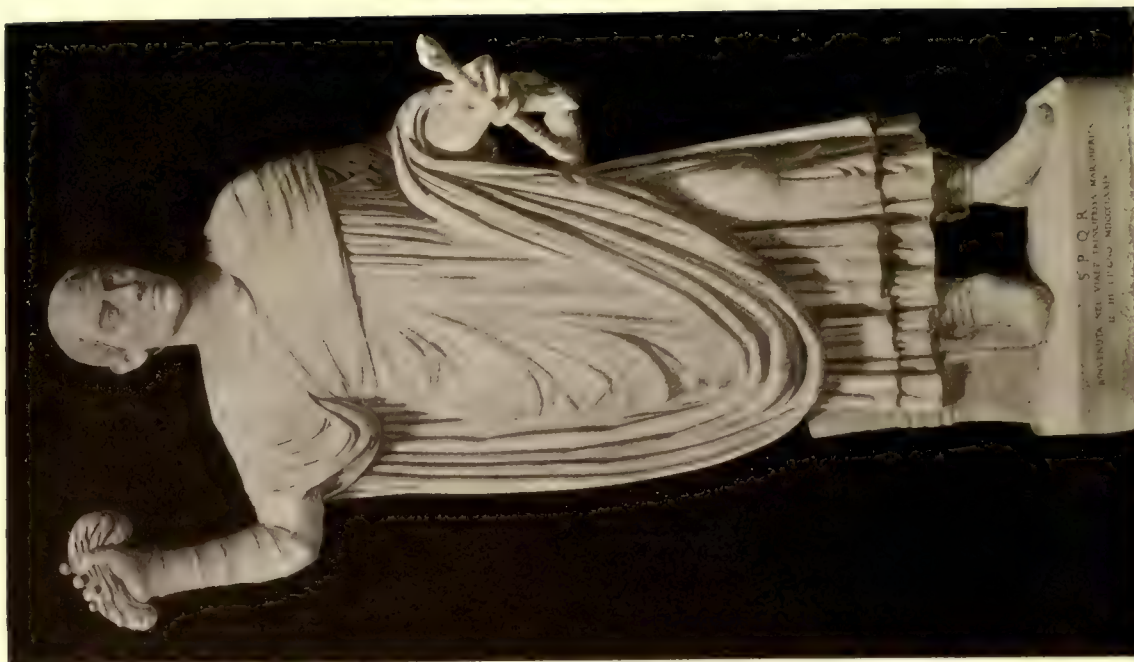
^a
Bust of an unknown Roman Woman. Rome, Museum of the Capitol



^b
Valens or Valentinianus I. Copenhagen, Ny-Carlsberg Glyptothek



Phot. Alinari
 a
 Roman Magistrate. Rome, Palazzo dei Conservatori



Phot. Alinari
 b
 Roman Magistrate. Rome, Palazzo dei Conservatori



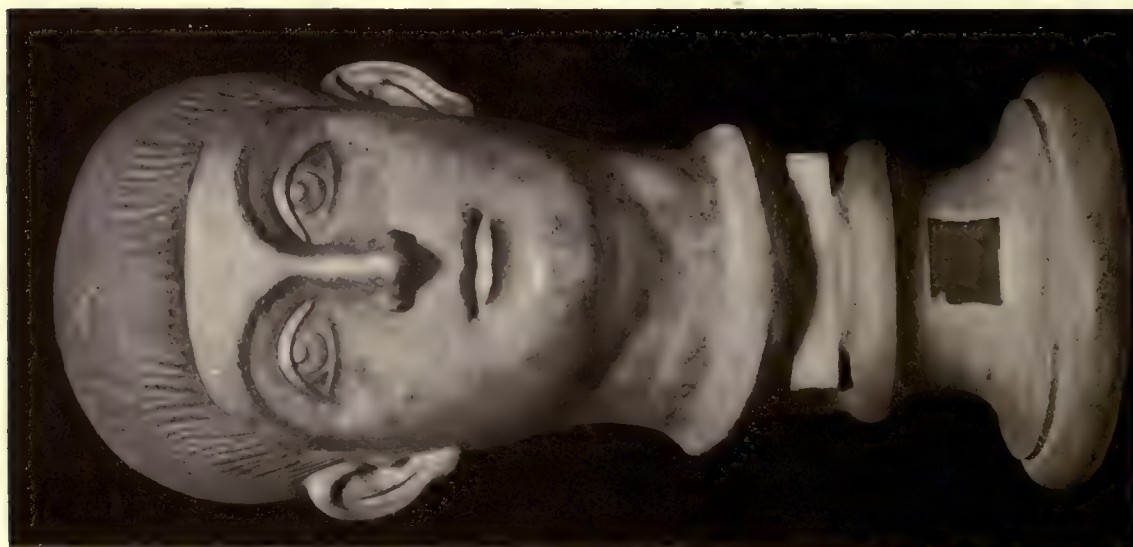
Phot. Brogi

^a
Colossal Head of Constantine the Great
Rome, Palazzo dei Conservatori



Phot. Brogi

^b
So-called Valentinianus I.
Florence, Uffizi



^a
Colossal Head of an unknown Roman
Rome, Museum of the Capitol

Phot. Anderson

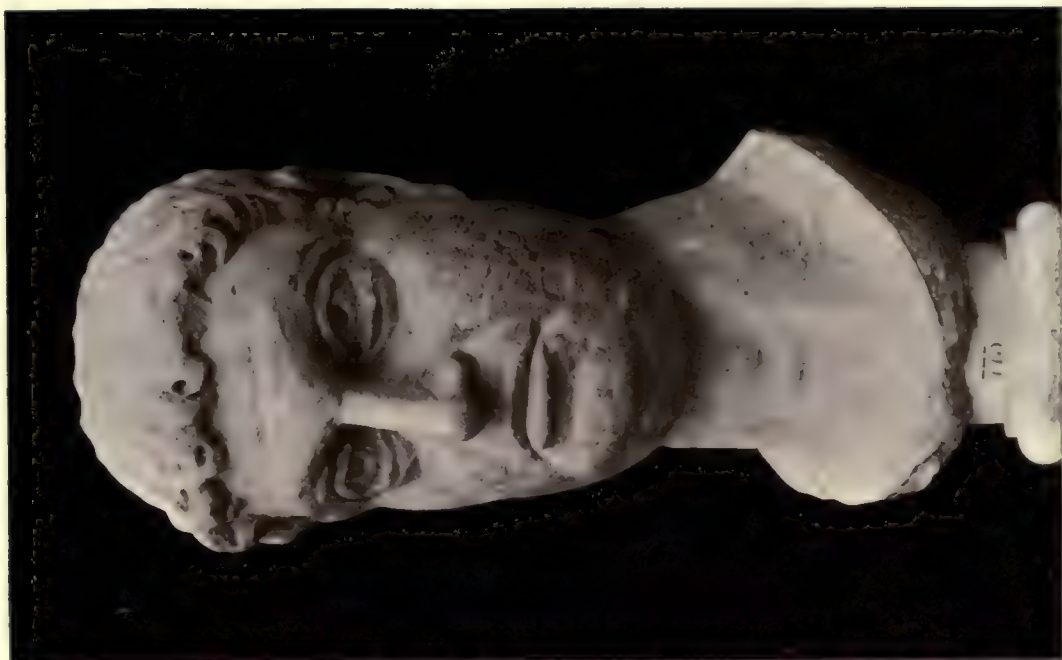


^b
An unknown Roman. Paris, Louvre

Phot. Giraudon



^a
An unknown Roman Woman, so-called S. Helena
Copenhagen, Ny-Carlsberg Glyptothek



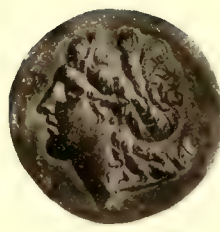
^b
An unknown Roman
Copenhagen, Ny-Carlsberg Glyptothek



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1—3. Alexander the Great. 4. Demetrios Poliorketes. 5. Philetairos of Pergamon. 6. Seleukos Nikator. 7. Mithridates IV. 8. Mithridates VI. Eupator. 9. Philippus V. 10. Augustus. 11. Caligula. 12. Claudius. 13. Nero. 14. Livia. 15. Agrippina the Elder. 16. Agrippina the Younger. 17. Domitian. 18. Nerva. 19. Galba. 20. Vespasian.



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19

1. Julia Titi. 2. Domitia. 3. Marciana. 4. Sabina. 5. Trajan. 6. Hadrian. 7. Antoninus Pius.
8. Commodus. 9. Septimius Severus. 10. Lucius Verus. 11. Faustina the Elder. 12. Faustina the Younger.
13. Didia Clara. 14. Julia Domna. 15. Otacilia. 16. Julia Maesa. 17. Constantine the Great. 18. Maximinus.
19. Helena.

LIST OF ILLUSTRATIONS

- 1a. Term of an unknown General. Munich, Glyptothek. Furtw., *Bschr.* No. 299, p. 326; Kekulé, *Strat.*, p. 9 et seq.; A.-B. 417/8. Identified by Furtwängler with Kimon. Circa 460—450 B. C. — Restorations: the nose, the front end of the helmet, and the term.
- 1b. Term of an unknown General. Munich, Glyptothek. Furtw., *Bschr.*, No. 50, p. 56; Kekulé, *Strat.*, p. 5; A.-B. 21/2. The head was tentatively designated Miltiades by Furtwängler. Circa 490—480 B. C. — Much restored.
2. An unknown Greek. Rome, Villa Albani, No. 744. H. 885; A.-B. 761/2; Furtw., *Mw.*, p. 352, ill. 46. — Restorations: the tip of the nose, the lower part of the left nostril, the lower part of the right ear, a patch on the right temple, the term.
- 3a. An unknown Greek. Berlin, Royal Museum, No. 310. *Descr. of the Sculptures*, p. 129; A.-B. 545.6. — Restorations: the whole of the back of the head and the neck.
- 3b. Term of an unknown Greek. Naples, National Museum. G. 1135 (6236); A.-B. 125.7. — Restorations: the tip of the nose, the term.
- 4a. Term of Perikles. London, British Museum. *Cat. of Sculpture*, No. 549; Furtw., *Mw.*, p. 270 et seq.; A.-B. 411/2; Kekulé, *Strat.*, p. 14; *ibid.* list of replicas and further literature. — Restorations: the nose and the visor of the helmet.
- 4b. Term of Perikles. Rome, Vatican, Sala delle Muse, No. 525. H. 288; A.-B. 413/4; Bern., G. I., I, p. 106 et seq., Pl. XI. — Restorations: tip of the nose and portions of the visor.
5. Term of a General (so-called Themistokles). Rome, Vatican, Sala delle Muse, No. 518. H. 273; A.-B. 271.2; Furtw., *Mw.*, p. 275, 2; Kekulé, *Strat.*, p. 11. — Restoration: point of the visor.
- 6a. Statue of Anakreon. Copenhagen, Ny-Carlsberg Glyptothek, No. 409. *Billedtavler til Kataloget*, Pl. XXVIII; J. d. Inst., VII (1892), p. 119 et seq.; Furtw., *Mw.*, p. 92; Bern., G. I., I, p. 80, Pl. IX. — Restorations: the right knee-pan, the front part of the left foot, the right hand, the top of the head.
- 6b. Term of Anakreon. Rome, Palazzo dei Conservatori. H. 621; Bull. comm., 1884, Pl. I; Arch. Ztg., 1884, Pl. IX, 2; Bern., G. I., I, p. 79. — Restorations: the nose and the greater part of the moustache.
- 7a. Statue of an unknown Poet. Paris, Louvre. *Cat. somm.*, No. 588; Öst. Jhefte., III (1900), p. 78 et seq. — The head does not belong to the body. — Restorations: tip of the nose, a piece of the left ear, a repair on the neck, details of the drapery, the point of the great toe, part of the tree-trunk.
- 7b. Statue of an unknown Poet. Rome, Vatican, Braccio Nuovo, No. 53. *Am., Vat.*, I, p. 72, Pl. 9; H. 26; N. J. f. d. kl. A., 1900, p. 70, Pl. 3; Bern., G. I., I, p. 106 and 151, No. 8. — The head, a portrait of Euripides, does not belong to the body. — Restorations on the body: left shoulder, right shoulder and arm, hand and scroll, part of the right breast, the lower part of the left breast, portions of the mask and the greater part of the left hand, some of the folds of the himation, and some of the toes.
8. Term of Homer. Munich, Glyptothek, No. 273 (formerly called a sleeping Epimenides). Furtw., *Bschr.*, p. 279, No. 273 (*ibid.* for further literature). A.-B. 423.4.
- 9a. Term of Homer. Rome, Vatican, Sala delle Muse, No. 512. H. 283; A.-B. 421.2. Further examples of this type in the Barracco Collection, Rome, and the Torlonia Museum, Rome. — Restorations: the tip of the nose, the lower edge of the beard, the term.
- 9b. Term of an unknown Greek with a turban-like Head-dress. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 80. A.-B. 151/2; *Papers of the British School*, Rome, III (1906), p. 306 et seq. (Called Pythagoras.) — Restorations: nose, the front part of the bust.
10. Term of Euripides. Naples, National Museum, No. 6135. G. 1122; A.-B. 121/2; Bern., G. I., I, p. 150 et seq., Pl. XVII; Studniczka, *Das Bildnis des Aristoteles*, pp. 18, 29. — Restorations: the nose, some of the curls, repairs on the cloak.
11. Term of the Spartan King, Archidamos II. (468—427 B. C.). Naples, National Museum, No. 6156. G. 1148; A.-B. 765/6 (*ibid.* for further literature).
- 12a. An unknown General. Rome, Antiquarium. A.-B. 763/4; Bull. comm., 1902, p. 3 et seq., Pl. I—II; Kekulé, *Strat.*, Pl. III, p. 16.
- 12b. Term of an unknown Greek. Berlin, Royal Museum, No. 317. *Bschr.*, p. 131; A.-B. 361/2; *Festschr. f. Gomperz* (1902), p. 436; Furtw., *Bschr.*, No. 303. — Restorations: the nose, some of the curls, a piece of the upper-lip, the front of the shaft. Replicas at Copenhagen, No. 434 and at Munich, Glyptothek, No. 303.
- 13a. Term of an unknown Greek. Naples, National Museum, No. 6163. G. 1114; A.-B. 655/6. — Restoration: the nose.
- 13b. Term of an unknown Greek. Berlin, Royal Museum, No. 316. *Bschr.*, p. 131. — Restoration: the nose.
14. An unknown Greek (so-called Aischylos). Rome, Museum of the Capitol, Stanza dei Filosofi, No. 82. H. 506; A.-B. 111/2; N. J. f. d. kl. A., 1900, p. 161 et seq.; Sieveking in *Christ's Literaturgeschichte*, Supplement. — Restorations: the nose and the term.
15. Double term of Herodotos and Thukydides. Naples, National Museum, No. 6239. G. 1129; A.-B. 128.30; Michaelis, B. d. Th.; J. d. Inst., 1890, p. 157; Bern., G. I., I, p. 159, 180 et seq., Pl. XVIII. — Restorations: the nose of the Herodotos, and the tip of the nose of the Thukydides.
16. Term of Herodotos. Naples, National Museum, No. 6146. G. 1133; Bern., G. I., I, Pl. XIX, p. 160 et seq.; Kekulé in *Genethliakon zum Buttmannstage*, 1899.
17. Bust of Thukydides. Holkham Hall, England. Michaelis, B. d. Th.
- 18a. An unknown Greek (erroneously supposed to be Sophokles). Berlin, Royal Museum, No. 296. *Bschr.*, p. 125; A.-B. 31/2; Bern., G. I., I, p. 142 et seq.
- 18b. Term of an unknown Greek. Rome, Vatican, Sala delle Muse, No. 494. A.-B. 769.70. — Restorations: the nose, repairs of the eyebrows.
19. Bust of Sokrates. Naples, National Museum, No. 6129. G. 1126; Bern., G. I., I, p. 187, Pl. XXII; *Verh. d. 45. Philolog. Vers. in Bremen*, 1899, p. 56 et seq.; Kekulé, B. d. S., p. 26, ill. 16; Münch. N. Nachr., Suppl. 1908, No. 29. — Restorations: the tip of the nose, rim of the left ear. — Type of the 5th century B. C.

20. Sokrates. Rome, National Museum, No. 570. H. II, 1152; Kekulé, B. d. S., p. 47, No. 3, ill. 26/7. — Restorations: tip of the nose, both eyebrows, with a piece of the forehead. — 4th century.
21. Term of Sokrates. Rome, Villa Albani, No. 1040. H. II, 834; Bern., G. I., I, p. 187, Pl. XXIII; Kekulé, B. d. S., pp. 28, 30, ill. 21/2; Münch. N. Nachr., Suppl. 1908, No. 29. — Restoration: the term.
22. Term of Plato. Rome, Vatican, Sala delle Muse, No. 519. H. 272 (ibid. for further literature). — Restoration: the tip of the nose.
23. Plato. Copenhagen, Ny-Carlsberg Glyptothek. Acquired 1910. Cf. for portraits of Plato: Philologus LXVIII (1909), p. 332 et seq.; Gercke-Norden, Einl. in d. Altertumswiss., II, p. 128.
24. Sepulchral Stela of Prokles and Prokleides. Athens, National Museum. Stais, Guide, No. 737, p. 120; Conze, Att. Grabreliefs, Pl. CXLI; the head of Prokleides alone: A.-A., Phot. single prints, No. 684/5; Collignon, Stat. fun., p. 152, Fig. 85.
25. Lysias. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 96. Bern., G. I., II, p. 2; H. 508; A.-B. 133/4. — Restorations: the tip of the nose and the bust.
26. Lysias. Naples, National Museum, No. 6130. G. 1116; Bern., G. I., II, p. 1 et seq., Pl. I; Mon. d. Lincei, VIII, p. 414, Fig. 6; A.-B. 131/2. — Restorations: the nose, the upper-lip, the right eyebrow, and the back of the head.
- 27a. Bust of an unknown Greek. Rome, Palazzo dei Conservatori, Corridor of Portrait-heads, No. 6. A.-B. 779/780. — 4th century B. C.
- 27b. Term of an unknown Greek. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 90. A.-B. 583/4. — Restorations: nose and term. 4th cent. B. C.
28. Term of Antisthenes. Rome, Vatican, Sala delle Muse, No. 507. H. 291; Bern., G. I., II, Pl. II, p. 4 et seq.; A.-B. 441/2. — Restorations: the nose, details of the hair.
29. Term of an unknown Greek. Naples, National Museum, No. 6162. G. 1136; A.-B. 623/4. — Restoration: the back part of the right shoulder. — First half of the 4th century B. C.
- 30a. Term of Antisthenes. Rome, Vatican, Galleria Geografica, No. 900. A.-B. 443/4. — Restorations: the tip of the nose, the curls over the forehead. — Replica of the head of Pl. 28.
- 30b. Term of an unknown Greek. Rome, Vatican, Galleria degli Arrazzi. — Restorations: the nose, the neck with the term and the lower part of the beard. — Replica of the head of Pl. 29.
31. Term of an unknown Greek. Naples, National Museum, No. 6155. G. 1140; Bern., G. I., I, p. 198; A.-B. 649/50. — Period of Antisthenes.
32. Term of an unknown Greek. Rome, Villa Albani, No. 607. A.-B. 167/8.
33. Term of an unknown Greek. Naples, National Museum, No. 6132. G. 1110; A.-B. 436/7; Bern., G. I., I, p. 33. — The head has been affixed to the term, but probably belongs to it, although the character of the face is hardly that of a military leader.
34. Term of an unknown Greek. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 3 (groundlessly called Heraklitos). A.-B. 677/8. — Restoration: the term. — End of the 4th century B. C.
35. Term of an unknown Greek. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 2. A.-B. 675/6. (Also groundlessly called Heraklitos.) — Restorations: the outer rim of the right ear, and the greater part of the bust. — End of 4th cent. B. C.
36. Bronze Head of an African. London, British Museum. Smith and Porcher, History of the recent Discoveries at Cyrene, Pl. 66, p. 42; Rayet, Monuments de l'Art antique, II, Pl. 14; 60. Winckelmannsprogramm, p. 13 et seq. — First half of 4th cent. B. C.
37. Colossal Statue of Mausolos. London, British Museum. Cat. of Sculpture, No. 1000, Pl. XVI; B.-B.-A. 241; Bern., G. I., II, p. 41 et seq., Pl. VII; Collignon, Statues fun., p. 256, Fig. 166.
38. Head of the Statue of Mausolos.
39. Term of an unknown Greek (so-called Juba I). Naples, National Museum, No. 6154. G. 1138; A.-B. 615/6. — Restoration: the right corner of the term. — About 400 B. C.
40. Term of an unknown Greek. Naples, National Museum, No. 6147. G. 1141. A.-B. 611/2.
- 41a. Term of Isokrates. Rome, Villa Albani, No. 951. H. 792; A.-B. 135; Bern., G. I., II, p. 14; Pl. III. — Restorations: the tip of the nose and the shoulders.
- 41b. Term of an unknown Greek. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 30. — Restorations: the nose, most of the left cheek, the term.
- 42a. Term of an unknown Greek (so-called Hermarchos). Rome, Vatican, Sala delle Muse, No. 509. Bern., G. I., II, Pl. XX, p. 140 et seq. — Restorations: the nose, the right ear, the rim of the left ear, the term, a few strands of the beard under the right ear.
- 42b. Term of an unknown Greek. Florence, Uffizi, No. 294. — Am., F., No. 120 (294); A.-B. 169/70. — Restorations: the nose, part of the beard, portions of the neck and bust.
- 43a. Term of an unknown Greek. Naples, National Museum, No. 6134. G. 1125; A.-B. 653/4; Bern., G. I., I, p. 144. — Restoration: the tip of the nose.
- 43b. Term of an unknown Greek. Naples, National Museum, No. 6139. G. 1109; A.-B. 401/2; Journ. of Hellen. Studies, 1904 (XXIV), p. 81. — Restoration: the greater part of the nose.
- 44a. Term of an unknown Greek. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 36. — Restorations: the nose and the term.
- 44b. Term of an unknown Greek. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 93. — Restoration: the nose.
- 45a. Term of an unknown General. Naples, National Museum, No. 6157. G. 1134; A.-B. 333/4; Bern., G. I., II, p. 58. — Restorations: the visor of the helmet, the nasal guard, the nose, the centre of the upper-lip, nearly the whole of the neck, and the bust.
- 45b. Term of an unknown General. Rome, Villa Albani, No. 31. A.-B. 287/8; Kekulé, Strat., p. 21. — Restoration: the term. — Second half of the 4th century B. C.
46. Term of an unknown Greek. Rome, Lateran, No. 573. — Restoration: the greater part of the term. — Middle of the 4th century. — Replica at Berlin, No. 322. A.-B. 621/2.
47. Sepulchral Stela of Aristonantes. Athens, National Museum. Stais, Guide, No. 738, p. 121/2; Conze, Att. Grabreliefs, Pl. CCXLV; Collignon, Stat. fun., p. 150, Fig. 83/4.

48. Head of a Statue of an Athlete. Dresden, Albertinum. Guide to the Sculpture Gallery, p. 24; Furtw., *Mw.*, p. 597, 3.
- 49a. Head of a bearded old Man from a Sepulchral Stela. Rome, Barracco Collection, No. 143. Catalogo del Museo Barracco, p. 31; Helbig, Collection Barracco, Pl. 62, p. 47; Z. f. bild. Kunst, VI, p. 204.
- 49b. Female Head from a Sepulchral Stela. Boston, Museum of Fine Arts.
50. Statue of an unknown Greek. Rome, Vatican, Sala delle Muse, No. 530. H. 287; A.-B. 431/3. — The head does not belong to the body. — Restorations of the body: the right arm, and the disengaged part of the left arm.
51. Statue of a Youth from Eretria. Athens, National Museum. Stais, Guide, No. 244, p. 79; Cavvadias, 199; B.-B.-A. 519; A.-A., Phot. single prints, 624; Collignon, Stat. fun., p. 283/4; Gaz. des Beaux. Arts, 1900 (XXIII), p. 259; J. d. Inst., 1911, p. 275.
52. Statue of Sophokles. Rome, Lateran, No. 476. Benndorf-Schöne, Die antiken Bildw. d. lat. Mus., No. 273; H. 683; B.-B.-A. 427; A.-B. 113/5. — Restorations: the hair over the forehead, the greater part of the eyesockets, the nose, a large portion of the right cheek, the lower half of the moustache on the right side, splinters on the whiskers, nearly the whole of the right hand, the back part of the drapery more than half way down the leg, the scrinium, and the plinth.
53. Statue of Aischines. Naples, National Museum, No. 6018. G. 1139; B.-B.-A. 428; A.-B. 116/8; Bern., G. I., II, p. 60 et seq. — Restorations: the left eyebrow, the upper-lip, the centre of the under-lip, patches on the drapery.
54. Head of the Statue of Sophokles of Pl. 52.
- 55a. Term of Aischines. Rom, Vatican, Sala delle Muse, No. 499. H. 293; A.-B. 641/2. — Restoration: the front of the nose.
- 55b. Head of the Statue of Aischines of Pl. 53.
- 56a. Statue of Demosthenes. Rome, Vatican, Braccio Nuovo, No. 62. H. 31; Am., Vat. I., p. 80, Pl. XI; Bern., G. I., II, p. 69, Pl. XI; A.-B. 574; J. d. Inst., 1903, p. 25 et seq.; Am., Mod. Cic., p. 211/3. — Restorations: Splinters on the nose and draperies, the lower part of the fore-arms and the scroll, the greater part of the plinth. — Replica of the statue at Knoles, England.
- 56b. Statue of Demosthenes, the hands correctly restored in consequence of a recent discovery. J. d. Inst., 1903, p. 25 et seq.
57. Head of the Statue of Demosthenes of Pl. 56. Cf. the replicas of the head, A.-B. 136/38.
58. Statue of a Philosopher. Delphi, Museum. Fouilles de Delphes, IV, Pl. 69/70; Reinach, Rep. de la Stat., III, 177, 8.
59. Alexander the Great (from Pergamon). Constantinople, Ottoman Museum, No. 1139. Ant. Denkmäler, II, Pl. 48, p. 9; Altertümer von Pergamon, Vol. VII, Pl. XXXIII, No. 131, Vol. of text I, p. 147, which see for further literature on the subject.
60. Alexander the Great. Dresden, Albertinum. (So-called Dressel Head.) Bern., Die erh. Darst. Al. d. Gr., Pl. IV; Berl. phil. Wschr., 1905, p. 477 et seq.
- 61a. Statue of Alexander the Great. Munich, Glyptothek, No. 298. Furtw., Bschr., p. 323; B.-B.-A. 105; A.-B. 183/5. See Furtwängler, op. cit. for the complete literature of the subject. — Restorations: a piece of the top of the head on the right, both arms, the right leg, the right half of the plinth.
- 61b. Head of the Munich Statue of Alexander Pl. 61 a.
- 62a. Alexander the Great. Rome, Museum of the Capitol, Stanza del Gladiatore, No. 3. H. 546; A.-B. 186/7; Bern., Die erh. Darst. Alex. d. Gr., p. 65 et seq., Pl. VII. — Restorations: lower part of the bridge of the nose, the bust.
- 62b. Term of Alexander the Great. Paris, Louvre. Cat. somm., No. 436; A.-B. 181/2; Bern., Die erh. Darst. Alex. d. Gr., p. 21 et seq.; Berl. phil. Wschr., 1905, p. 477 et seq.; Revue archéol., 1906, p. 79 et seq. — Restorations: the nose; the surface of the marble is much corroded. The head is broken where it rests on the term. The authenticity of the inscription on the shaft has been disputed by several experts.
63. Alexander the Great. Athens, Museum of the Acropolis. *Ἐπίταξις ἐργετολογικῆς*, 1900, Pl. I; A.-B. 475/6; Bern., Die erh. Darst. Alex. d. Gr., Pl. III, p. 40. (A replica at Erbach, A.-B. 473/4.)
64. Head of the Statue of Alexander from Magnesia. Constantinople, Ottoman Museum. J. d. Inst., XIV (1899), Pl. I, p. 1 et seq.; Monuments Piot, III, p. 155 et seq., Pl. 16—18; Bern., Die erh. Darst. Alex. d. Gr., p. 55 et seq.; Berl. phil. Wschr., 1905, p. 477.
- 65a. An unknown Greek Woman. Florence, Uffizi, No. 312. Am., F., No. 157; A.-B. 219/20. (The Egyptian coiffure is characteristic; there is a replica in the Louvre, and another, formerly in the Preyss Collection, Munich, is now in the Museum of Fine Arts at Budapest.) Restoration: the bust. — Early Hellenistic period.
- 65b. Bronze bust of an unknown Greek Woman. Naples, National Museum, No. 4896. G. 891; A.-B. 537/8. — Early Hellenistic period.
66. An unknown Greek Woman. Athens, National Museum. Cavv. 363; A.-B. 539; Collignon, Stat. fun., p. 312, Fig. 198.
67. An unknown Greek. Athens, National Museum. Cavv. 362; Collignon, Stat. fun., p. 312, Fig. 197.
68. Seleukos I. Nikator. (Bronze Bust.) Naples, National Museum, No. 5590. G. 890; A.-B. 101/2; N. J. f. d. kl. A., 1899, p. 53; Journ. of Hellenic Stud., 1905, p. 93 et seq.
69. A Hellenistic Ruler. (Bronze.) Naples, National Museum, No. 5596. G. 888; A.-B. 91/2; Journ. of Hellen. Stud., 1905 (XXV), p. 90.
70. Term of Philetairos of Pergamon. Naples, National Museum, No. 6148. G. 1151; Bonner Studien, p. 138, Pl. VII; A.-B. 107/8. — Restoration: the right ear.
- 71a. Hellenistic Ruler. Naples, National Museum, No. 6151. G. 1153. (The restorations of the visor of the helmet have been recently removed).
- 71b. Pyrrhus of Epirus. Naples, National Museum, No. 6150. G. 1144; A.-B. 337/8; Mélanges d'archéologie et d'histoire, 1893, p. 377 et seq. — Restoration: the visor of the helmet.
- 72a. Hellenistic Ruler. Naples, National Museum, No. 6158. G. 1152; A.-B. 97/8.
- 72b. Hellenistic Ruler with Bull's Horns. Naples, National Museum, No. 6149. G. 1146; A.-B. 353/4; Röm. Mitt., IV, p. 37.
- 73a. Hellenistic Ruler. (Bronze.) Naples, National Museum, No. 5600. G. 889; A.-B. 93/4; N. J. f. d. kl. A., 1899, p. 50; Röm. Mitt., XVIII, p. 217; Journ. of Hellen. Stud., 1905 (XXV), p. 91, Pl. VIII, 1. — Restorations: mouth and chin.

- 73b. Hellenistic Warrior (so-called Aratos). Naples, National Museum, No. 6141. G. 1087; A.-B. 109/10; Journ. of Hellen. Stud., 1905 (XXV), p. 89, Pl. IX, 2; Miscellanea ad A. Salinas, 1907, p. 46, Pl. 2. — Restorations: the nose, the rims of both ears.
74. Hellenistic Ruler (so-called Berenike). Naples, National Museum, No. 5598. G. 884; A.-B. 99/10; Öst. Jhefte. 1908, p. 217. — Restoration: the corkscrew curls.
75. Hellenistic Ruler (Attalos I?). Berlin, Royal Museum. Altertümer von Pergamon, VII, Pl. XXXI — XXXII, No. 130, Vol. of text I, p. 144.
76. An unknown Greek. Vienna, the Arch-Duke Franz Ferdinand's Collection (formerly at Catajo). Ditschke, Antike Bildwerke in Oberitalien, V, 674; Öst. Jhefte, 1909, p. 198 et seq. — Restoration: the nose. — Early Hellenistic period, contemporary with the portrait of Demosthenes.
77. Term of Bias. Rome, Vatican, Sala delle Muse, No. 528. H. 286; A.-B. 371/2. — Restoration: the greater part of the nose.
78. Term of Periandros. Rome, Vatican, Sala delle Muse, No. 531. H. 285; A.-B. 373/4. — Restoration: the tip of the nose.
79. An unknown Pugilist. Athens, National Museum, No. 6439. Stais, Guide, p. 299; Adler-Curtius, Olympia, Vol. IV, Pl. II; 60. Winkelmannsprogramm, p. 16/7; Kekulé, Bronze-Kopf eines Faustkämpfers, Sitz.-Ber. d. Berl. Akademie, 1908.
80. An unknown Greek. Delphi, Museum. Fouilles de Delphes, IV, Pl. 73.
81. An unknown Greek. Athens, National Museum, No. 13400. Stais, Guide, p. 355; *Εγχειρίδις αρχαιολογική*, 1902, Pl. XIII; Svoronos, Das athenische Nationalmuseum, Pl. IV, p. 30 et seq. (From the discoveries at Anticythera.)
82. Hellenistic Ruler. (Bronze Statue.) Rome, National Museum. H. 1114; Am., Mod. Cic., p. 453; A.-B. 358/60. — Restorations: the staff, part of the left thigh, the plinth.
83. Head of the bronze Statue of Pl. 82 (front view).
84. Head of the bronze Statue of Pl. 82 (side view).
85. Bronze Statue of a seated Pugilist. Rome, National Museum. H. 1113; B.-B.-A. 248; Am., Cic., p. 454. — Restorations: the tip of the left thumb, part of the right thigh, the rocky seat.
86. Head of the Pugilist of Pl. 85.
87. Aristoteles. Vienna, Art-history Museum, No. 179. Schneider, Album, Pl. 12, p. 6; Bern., G. I., II, Pl. 12a, p. 96, No. 5; Studniczka, Das Bildnis des Aristoteles, p. 25, Pl. III, 1, II, 3.
88. Aristoteles. Rome, National Museum. Schreiber, Die ant. Bildw. d. Villa Ludovisi, No. 83; A.-B. 365/6; Bern., G. I., II, Pl. 12a, p. 96, No. 5; Studniczka, Das Bildnis des Aristoteles, p. 24, Pl. III, No. 5, 6. — The bust new. Restoration: the greater part of the right side of the nose.
89. Term of Euripides (from Rieti). Copenhagen, Ny-Carlsberg Glyptothek, No. 414b. Billedtavler til Kataloget, Pl. XXIX; Catalogue of 1907, p. 150; Rendiconti d. Acc. dei Lincei, Series V, p. 205 et seq.; Bern., G. I., I, p. 157. On the shaft of the term a quotation from Euripides' tragedy Alexandros. — Restoration: the nose.
90. Term of an unknown Greek. Copenhagen, Ny-Carlsberg Glyptothek, No. 435. Billedtavler, Pl. XXXII; A.-B. 369/70. — Restorations: the nose, both ears, the term.
- 91a. Term of an unknown Greek. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 56. A.-B. 367/8. — Restorations: the tip of the nose, the inner part of the right ear, the left ear, and the term.
- 91b. Term of an unknown Greek. Florence, Uffizi. Am., F., No. 128 (278); A.-B. 341/2. — Restorations: the tip of the nose, the rims of the ears, part of the beard on the right side, the neck and the bust.
- 92a. Term of an unknown Greek. Florence, Uffizi. Am., F., No. 135 (268); A.-B. 393/4. — Restorations: the nose, the lips, the chin, the rims of both ears, the term.
- 92b. An unknown Greek. (Bronze.) Naples, National Museum, No. 5602. G. 880; A.-B. 159/60. — Restoration: the greater part of the bust.
93. Term of an unknown Greek. Naples, National Museum, No. 6153. G. 1142; Bern., G. I., II, p. 74; Löwy, Die griech. Plastik, I, 156.
- 94a. Term of an unknown Greek. Naples, National Museum, No. 6152. G. 1143; Journ. of Hellen. Stud., 1904 (XXIV), p. 81 et seq.
- 94b. Term of an unknown Greek. Naples, National Museum, No. 5623. G. 881; A.-B. 157/8. — Restoration: the greater part of the bust.
95. An unknown Greek. Naples, National Museum, No. 6136. G. 1111. — Restorations: a few strands of the hair and beard, parts of both ears, the nose, the under-lip, the lower part of the bust.
- 96a. Term of Theophrastos (372—287). Rome, Villa Albani, No. 1034. H. 831; A.-B. 231/2; Bern., G. I., II, p. 99, Pl. XIII. — Restorations: splinters on the edge of the left ear.
- 96b. Term of an unknown Greek (so-called Hippokrates). Rome, Villa Albani, No. 1036. H. 835; Bern., G. I., I, S. 71/2. — Restorations: the tip of the nose, the back of the head with the ears, the term.
- 97a. So-called Sophokles (as an old Man). London, British Museum, No. 1831. Cat. of Sculpture, Part VII, Vol. III, p. 132, Pl. XII; Bull. comm., 1884, p. 188; Bern., G. I., I, Pl. XIV, p. 130, No. 9. — Restoration: the term.
- 97b. Term of an unknown Greek. Naples, National Museum, No. 6143. G. 1112; A.-B. 671/2. — Restorations: the nose, the right ear, the term.
98. Term of an unknown Greek. Rome, Villa Albani, No. 115. A.-B. 589/90. — Restorations: the nose and the term.
99. Term of an unknown Greek (so-called Aratos). Rome, Villa Albani, No. 610. Bern., G. I., II, p. 155 et seq., ill. 16/7.
100. Double Term of Epikuros and Metrodoros. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 63. H. 496; Bern., G. I., II, p. 123, No. 1, Pl. XVI and XVII. — Restoration: the tip of Metrodoros' nose.
- 101a. Term of Epikuros. Rome, Vatican, Sala delle Muse, No. 498. H. 295. — Restorations: the nose, the greater part of the right ear, the lobe of the left ear, the top of the head, the term.
- 101b. Term of Metrodoros. Paris, Louvre. Cat. somm., No. 88 (from a double term); Bern., G. I., II, p. 132, No. 6.

102. Bust of Hermarchos. Athens, National Museum. Stais, Guide, No. 368, p. 80; Bern., G. I., II, p. 140.
103. Term of an unknown Greek. Paris, Louvre. Cat. somm., No. 544; A.-B. 619 20. — Restorations: the top of the nose and the rim of the right ear.
104. Term of the Stoic Zeno. Naples, National Museum, No. 6128. G. 1089; A.-B. 235/6. — Restorations: the nose and the rims of both ears.
- 105a. Double Term of Menandros and an unknown Greek Poet. Rome, Villa Albani, No. 67. Bern., G. I., II, p. 152, No. 9. — Much mended.
- 105b. Menandros. Corneto, Museum. Bern., G. I., II, p. 112. — The nose is also antique.
106. Term of Menandros. Boston, Museum of Fine Arts. Bern., G. I., II, p. 113, No. 18, Pl. XIV.
107. Term of Menandros (Profile). Boston, Museum of Fine Arts.
108. Menandros and Glykera. (Marble Relief.) Rome, Lateran, No. 487. H. 684; Schreiber, Die hellenistischen Reliefbilder, Pl. 84; B.-B.-A. 626; Röm. Mitt., 1911, p. 224, Note 2; Berl. phil. Wschr., 1911, Col. 1240; Wschr. f. kl. Phil., 1911, p. 622. — Restorations: the nose of the male figure.
- 109a. Statue of an unknown Poet. Copenhagen, Ny-Carlsberg Glyptothek, No. 430. Billedtavler, Pl. XXXI. The head has been added to the figure, but it belongs to it. — Restorations: part of the beard, both ears, the nose, the whole of the top of the head, the right arm from the elbow to the wrist, the lion's claws and the upper volute on the left arm of the chair, the whole of the lyre.
- 109b. Statue of Aristippos (?). Rome, Palazzo Spada. H. 998; A.-B. 378/80; Bern., G. I., II, p. 94 et seq. The head which has been fitted to the body is Roman, and does not belong to it. — Restorations on the body: the fore-arm and elbow, large pieces of the himation in front, the left leg from the middle of the thigh downwards, with the drapery upon it.
- 110a. Statue of Poseidippos. Rome, Vatican, Galleria delle Statue, No. 271. H. 204; Am., Vat., II, p. 496, Pl. 54; B.-B.-A. 494; Bern., G. I., II, p. 141 et seq., ill. 12, Pl. XXI; Sieveking in Christ's Griech. Lit.-Gesch., p. 989, No. 16; Am., Mod. Cic., p. 275. — Restorations: the left thumb, pieces of the throat and of the border of the mantle under the left upper-arm.
- 110b. Statue of an unknown Man (so-called Menandros). Rome, Vatican, Galleria delle Statue, No. 390. H. 205; Am., Vat., II, No. 390, p. 577, Pl. 54; Bern., G. I., II, p. 108 et seq., ill. 9; Sieveking in Christ's Griech. Lit.-Gesch., p. 989, No. 17; Am., Mod. Cic., p. 274. — Restorations: the front part of the nose, the left hand with the scroll, and nearly the whole of the right foot.
- 111a. Head of the Statue of Poseidippos of Pl. 110a.
- 111b. Head of the Statue of Pl. 110b.
- 112a. Statuette of Moschion. Naples, National Museum, No. 6238. G. 1132; Bern., G. I., II, p. 55. — Restorations: the head, the left fore-arm, the right hand, the front part of the left foot, several folds on the shoulder.
- 112b. Statue of an unknown Greek (so-called Zeno). Rome, Museum of the Capitol, Stanza del Gladiatore, No. 8. H. 541; A.-B. 327/9; Löwy, Die griech. Plastik, Pl. 154, No. 267a, b. — Restorations: the nose, nearly the whole of the right arm, the feet and the plinth.
113. Statuette of Diogenes. Rome, Villa Albani, No. 942. H. 796; A.-B. 321 2; Bern., G. I., II, p. 46 et seq. — Restorations: the nose, both arms from the biceps downwards, nearly the whole of the left leg, the lower part of the right leg, the feet, the tree-trunk, the dog and the plinth.
- 114a. Diogenes (?). Rome, Museum of the Capitol, Stanza dei Filosofi, No. 21. A.-B. 325.6; Bern., G. I., II, p. 46; H. 478. — Restorations: the nose, the right shoulder, portions of the drapery over the left shoulder.
- 114b. Diogenes (?). Berlin, Royal Museum, No. 320. Bschr., No. 320; A.-B. 323/4. — Restorations: the left half of the forehead with the greater part of the left eye, the nose, a piece of the right cheek, the greater part of the upper-lip, the breast.
- 115a. An unknown Greek. Naples, National Museum, No. 6131. G. 1115; Bern., G. I., II, p. 182. — Restorations: the left ear, a part of the right ear, the nose, several folds of the mantle.
- 115b. Term of an unknown Greek. Florence, Uffizi. Am., F., No. 136 (267). — Restorations: the nose, the rim of the right ear, the term.
116. Term of Chrysippos. Florence, Uffizi. Am., F., No. 113 (305); Bern., G. I., II, p. 154. — Restorations: the nose and the shaft of the term. The rims of the ears are damaged.
- 117a. Term of Homer. Schwerin, Grand Ducal Library. Furtwängler-Urlichs, Denkm. der gr. und röm. Skulptur, 2. ed., p. 168, Pl. 52; Bern., G. I., II, p. 11. — Restoration: the front part of the nose.
- 117b. Term of Homer. Paris, Louvre. Cat. somm., No. 440; Bern., G. I., I, Pl. I, p. 10, No. 10.
- 118a. Homer. Boston, Museum of Fine Arts.
- 118b. An unknown Greek Poet (so-called Seneca). Rome, National Museum, No. 8. Bern., G. I., II, p. 163, No. 13, Pl. XXIII; H. 1072. Furtwängler (Sammlung Somzée, No. 49) has pronounced this head a freely invented portrait of the venomous satirist Hipponax executed in the Hellenistic period. — Restoration: the front part of the nose.
119. An unknown Greek. (Poet?) (Bronze.) Naples, National Museum, No. 5616. G. 879; Bern., G. I., II, p. 161 et seq., Pl. XXIII.
120. Term of an unknown Greek. (Poet?) Florence, Uffizi. Am., F., No. 165 (530); Bern., G. I., II, p. 164, No. 16, Pl. XXII. — Restoration: the nose.
121. Hesiod (?). Naples, National Museum, No. 6140. G. 1121, J. d. Inst., V, p. 213; Bern., G. I., I, p. 21. Restorations: a few curls over the forehead on the left, the nose, the left cheek, the lower rim of the left ear.
122. Hellenistic Ruler (?). Copenhagen, Ny-Carlsberg Glyptothek, Nr. 455. Billedtavler, Pl. XXXIV; A.-B. 499.500. The identification as a prince is not authenticated. The wearing of the rolled fillet seems to have been permitted to private persons. (A priest?)
123. Antiochos III. of Syria, called the Great (?). Paris, Louvre. Cat. somm., No. 1204; A.-B. 103 4. — Restorations: the tip of the nose, the outer parts of the ears, a piece of the neck and the left end of the fillet.
- 124a. Hellenistic Ruler. Rome, National Museum, No. 10. H. 1160; J. d. Inst., 1902, p. 72 et seq.; Röm. Mitt., 1903, p. 215; Journ. of Hellen. Stud., 1905, p. 72 et seq.

- 124b. Hellenistic Priest (?). Rome, Vatican, Sala dei Busti, No. 275. *Am., Vat.*, II, Pl. 63, p. 475; A.-B. 105/6, *ibid.* for further literature. — Restorations: the nose, patches on the cheek, nearly the whole of the right ear, the neck with the end of the hair on the nape, the bust and stand.
125. An unknown Greek. Athens, National Museum. Stais, *Guide*, p. 69, No. 351; A.-B. 343/4; *Journ. of Hellen. Stud.*, XVII (1897), p. 321 et seq., Pl. XI; W. Klein, *Gesch. d. griech. Kunst*, III, p. 197 et seq.
126. Poseidonios, Bust. Naples, National Museum, No. 6142. G. 1088; A.-B. 239/40. — Restorations: the tip of the nose and the ears.
- 127a. Statue of an unknown Roman in a Toga. Rom, Palazzo Barberini. M. D. 1277; A.-B. 801/6. The head is antique, but does not belong to the statue. — Restorations: the nose of both busts, the left hand of the statue, the left foot, and the outer part of the plinth.
- 127b. Colossal commemorative Statue of an unknown Man. Athens, National Museum. Stais, *Guide*, p. 82, No. 1828; *Bull. corr. hell.*, 1895, p. 482; *Mon. Piot*, III, p. 137; *Revue archéol.*, 1898, I, Pl. II; *Münchener Jbuch d. bild. Kunst*, 1909, p. 202.
- 128a. An unknown Roman. (Bronze, so-called Junius Brutus.) Rome, Palazzo dei Conservatori. H. 630; A.-B. 445/6; *Am., Mod. Cic.*, p. 415. — The bust was added in the 16th century.
- 128b. An unknown Roman. Naples, National Museum, No. 6178. G. 1070; A.-B. 447/8. — Restorations: the bust, the neck, the back of the head, and the greater part of the nose.
- 129a. Statue of an unknown Roman. Copenhagen, Ny-Carlsberg Glyptothek, No. 528. *Billedtavler*, Pl. XL. For questions connected with the history of ancient costume cf. W. Amelung, *Die Gewandung der alten Griechen u. Römer*, Text to the *Cybulski Plates XVI—XX*; H. Blümner, *Die römischen Privataltertümer*, p. 205 et seq. — The head of the statue has been added to the body, but it belongs to it. — Restorations: the nose, the upper and underlip, both hands and the scroll, the extremities of the feet.
- 129b. The so-called Orator. (Bronze Statue.) Florence, Archaeological Museum. *Am., F.*, p. 257, No. 249; B.-B.-A. 320; A.-B. 86/8; Studniczka, *Polybios and Damophon* (*Abhandl. d. K. sächs. Ak. d. Wiss.* 1911, *Hist. phil. Kl.*, Part I, p. 9) argues that the action of the figure indicates prayer.
- 129c. Statue of a Roman offering Sacrifice. Rome, Vatican, Sala della Biga, No. 612. H. 387; B.-B.-A. 139. — Restorations: the nose, the right hand and wrist, the left hand, the outer edge of the mantle on the head.
130. C. Norbanus Sorix, an Actor of Pompei. (Bronze.) Naples, National Museum, No. 4991. G. 929; A.-B. 457/8.
131. Head of the so-called Orator, Pl. 129b.
132. Figure on the Lid of an Etruscan cinerary Urn. Florence, Archaeological Museum, No. 5482.
133. Sepulchral Stela of a Roman married Couple. Rome, Museum of the Capitol, Room of the Doves' Mosaic. Cf. Altmann, *Die röm. Grabaltäre der Kaiserzeit*, p. 198 et seq.
134. Sepulchral Stela of L. Vibius and his Family. Rome, Vatican, Museo Chiaramonti, No. 60 E. *Am., Vat.*, I, p. 348, Pl. 36; C. I. L., VI, 28744.
135. An unknown Roman (so-called Sulla). Munich, Glyptothek. *Furtw., Bschr.*, p. 345, No. 309; A.-B. 25/6. — Restorations: the tip of the nose and the greater part of the ears.
136. An unknown Roman (so-called Marius). Munich, Glyptothek. *Furtw., Bschr.*, p. 345, No. 320; A.-B. 29/30. — Restoration: the nose. The draped bust belonged to a portrait of the 3rd century after Christ.
137. An unknown Roman. Rome, Vatican, Museo Chiaramonti, No. 135. *Am., Vat.*, I, p. 397, Pl. 42; A.-B. 451/2. — Restorations: the nose, the greater part of the neck, and the junction of the bust.
138. An unknown Roman. Dresden, Albertinum. A.-B. 75/6.
139. An unknown Roman. Rome, National Museum, No. 207 (353). *Am., Mod. Cic.*, p. 429. — The back of the head is broken away.
140. An unknown bald-headed Roman. Copenhagen, Ny-Carlsberg Glyptothek, No. 577. *Billedtavler*, Pl. XLVI.
- 141a. Bust of an unknown Roman. Naples, National Museum, No. 6169. (Not included in the catalogue.) A.-B. 453/4.
- 141b. An unknown Roman. Copenhagen, Ny-Carlsberg Glyptothek, No. 565. *Billedtavler*, Pl. XLV. — Restorations: the nose and the neck.
- 142a. An unknown Roman. Rome, Vatican, Museo Chiaramonti, No. 512. *Am., Vat.*, I, p. 648, Pl. 69; A.-B. 825/6; H. 104. — Restoration: the tip of the nose.
- 142b. An unknown Roman. Copenhagen, Ny-Carlsberg Glyptothek, No. 569. *Billedtavler*, Pl. XLV; A.-B. 77/8. — Restoration: the nose.
- 143a. An unknown Roman. Copenhagen, Ny-Carlsberg Glyptothek, No. 570. *Billedtavler*, Pl. XLV. — Restoration: the nose.
- 143b. Bust of Vilonius. Leipzig, Archaeological Museum of the University.
144. Terracotta bust of an unknown Roman. Boston, Museum of Fine Arts. *Münch. Jbuch der bild. Kunst*, 1911, I, p. 11.
145. Terracotta bust of an unknown Roman (front view). Boston, Museum of Fine Arts.
- 146a. An unknown Roman. Florence, Uffizi, Sala degli Inscrizioni, no number. Erroneously called Corbulo. *Bern., R. I.*, I, p. 275, Fig. 41, p. 141; A.-B. 299/300.
- 146b. An unknown Roman. Naples, National Museum, No. 6177. — Restoration: the tip of the nose. Closely akin to Pl. 146a both in person and treatment. (A portrait of the same man?)
- 147a. Head of a Priest of Isis. Florence, Uffizi. *Am., F.*, No. 131 (274); A.-B. 197/8; *Amer. Journ. of Arch.*, 1905, p. 11 et seq.; *Münch. Jbuch der bild. Kunst*, 1909, p. 201; *Furtw., Bschr. der Glyptothek*, 423a, p. 382. — Restorations: the nose, the underlip, the ears, neck and bust.
- 147b. An unknown Roman. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 52. — Restorations: the nose, the right eyebrow, patches on the chin, the neck and the bust.
- 148a. An unknown Roman. Naples, National Museum, No. 6180. G. 1101. — Restorations: the tip of the nose, the rim of the left ear, the bust. The face very like that of the magnificent Republican in the Kaulbach Collection at Munich: A.-B. 821/2; *Zeitschr. d. Münch. Altertumsvereins*, 1900 (XI), p. 5, No. 6.

- 148b. An unknown Roman (Sulla?). Rome, Vatican, Museo Chiaramonti, No. 424B. Am., Vat., I, p. 587, Pl. 61; H. 92; Bern., R. I., I, p. 93 et seq., 140, No. 1, Pl. V.; A.-B. 605/6. — Restorations: the nose, patches on the chin, the stand of the bust with the cartellino.
149. An unknown Roman. Rome, Villa Albani, No. 27. A.-B. 391/2. — Restorations: the tip of the nose, the left eyebrow, patches on the chin, the left ear and the term.
- 150a. Statue of M. Nonius Balbus in a Toga. Naples, National Museum, No. 6167. G. 60; Bern., R. I., I, p. 270. — Restorations: the rim of the left ear, the left hand and the right fore-arm.
- 150b. Statue of M. Calatorius in a Toga. Naples, National Museum, No. 5597, 5730. G. 755/6; C. I. L., X, 1447.
151. An unknown Roman. Rome, Vatican, Braccio Nuovo, No. 60. H. 30; Am., Vat., I, p. 78, Pl. 8; Bern., R. I., I, p. 91; A.-B. 429 30. — Restorations: the nose, pieces of the forehead, the skull, the neck and the bust. — There is an excellent replica of this powerful head in the Louvre, Paris: Cat. somm., No. 919; A.-B. 427/8, which see for list of other replicas.
152. Equestrian Statue of Balbus the Younger. Naples, National Museum, No. 6104. G. 59; Bern., R. I., I, p. 269. — Restoration: the head. (A careful modern copy of the destroyed antique original.)
153. Equestrian Statue of M. Nonius Balbus (?). Naples, National Museum, No. 6211. G. 23; Bern., R. I., I, p. 290. — Restorations: the head, the right hand, and patches here and there.
- 154a. A Priest of Isis. Naples, National Museum, Nr. 5634. G. 883; A.-B. 193/4. Cf. the literature quoted for Pl. 147a. — Restoration: the bust.
- 154b. An unknown Roman. Naples, National Museum, No. 6205. G. 1100; A.-B. 589/90. — Restorations: the ears and the bust. The marble surface is highly polished. This head is probably a copy, made in the time of Hadrian, of a Republican original.
- 155a. Pompeius. Copenhagen, Ny-Carlsberg Glyptothek, Nr. 597. Billedtavler, Pl. XLVIII; A.-B. 523/4; Röm. Mitt., 1886, p. 37; Revue archéol., 1890, p. 1 et seq.; Bern., R. I., I, p. 126. — Restoration: the bust.
- 155b. M. Antonius (?). London, British Museum, No. 1961. Cat. of Sculpture, Part VII, Vol. III, Pl. XXI, No. 1961. — Studniczka is responsible for the identification (Festival on the Winckelmann anniversary of the arch. Sem. of Leipzig University, 1904). Sieveking, on the other hand, believes the bust to be a work of the Flavian-Trajanian period. (Öst. Jhfte, 1907, p. 189).
- 156a. Statue of Julius Caesar in a Coat of Mail. Rome, Vestibule of the Palazzo dei Conservatori. H. 549; Bern., R. I., I, Pl. XIV, p. 169, Fig. 1, p. 155, No. 2, 165, 168 et seq.; Bonner Studien, dedicated to R. Kekulé, Berlin, 1890, p. 6; A.-B. 263/4; Studniczka, Tropaeum Trajani, p. 108; Domaszewski, Gesch. d. röm. Kaiser, p. VII, Pl. after p. 16. — Restorations: the tip of the nose, splinters on the forehead and on the right cheek, both arms, the lower part of both legs, and the plinth.
- 156b. Heroic Portrait Statue of a Roman, so-called Germanicus (Julius Caesar?). Signed by the sculptor Kleomenes of Kleone. Paris, Louvre. Cat. somm., No. 1207; Furtw., Mw., p. 57, note 2. — The body is copied from the Ludovisi Hermes. Cf. Bulle, Der schöne Mensch im Altertum, Col. 92/93, ill. 17, Pl. 44.
157. Head of the Julius Caesar of Pl. 156a.
- 158a. Basalt Bust of Julius Caesar. Berlin, Royal Museum, No. 342. Bschr. No. 342; Kekulé, Griech. Skulptur, p. 364; A.-B. 265/6. — Restorations: a piece of the toga on the right side, and a piece of the right ear.
- 158b. Colossal Head of Julius Caesar. Naples, National Museum, No. 6038. G. 994; A.-B. 261/2; Bern., R. I., I, p. 155, 166, Pl. XIII; Scott, Portraits of Julius Caesar, Pl. I. — Restorations: the tip of the nose, both eyebrows, the rim of the right ear, the back of the head, the bust.
159. Cicero, Bust. London, Apsley House. J. des Inst., 1888, p. 301; Furtwängler, Ant. Gemmen, III, p. 351. The inscription antique, the head itself much restored. Cf. Pl. 145, and the magnificent terracotta head in the Loeb Collection: Münch. Jbuch d. bild. Kunst, 1911, p. 10, ill. 12/3.
160. Cicero (?). Rome, Museum of the Capitol, Stanza dei Filosofi, No. 75. H. 501; A.-B. 254/5. — The bust modern.
- 161a. An unknown Roman. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 51. A.-B. 596/7. — Restorations: the tip of the nose, patches on the chin, part of the right ear, the lower part of the neck, and the bust. The hair grows low down on the nape of the neck. Period of transition from the Republic to the Monarchy.
- 161b. Cicero. Rome, Vatican, Museo Chiaramonti, Nr. 698. Am., Vat., I, p. 787, Pl. 85; A.-B. 257/8. — Restorations: the tip of the nose, the right ear, the rim of the left ear, the greater part of the neck and the bust.
162. So-called Cato and Portia, Double Bust. Rome, Vatican, Sala dei Busti, No. 388. H. 240; Am., Vat., II, p. 572, Pl. 65; B.-B.-A. 267; A.-B. 210. — Restorations: a large part of the man's drapery, patches on the left hand and elsewhere; the woman's right elbow and a piece of the rim of her right ear, a large part of the slab which forms the base.
163. Augustus as a Boy. Rome, Vatican, Sala dei Busti, No. 273. Am., Vat., II, p. 474, Pl. 63; H. 228; A.-B. 241/2; Bern., R. I., II, p. 62 et seq. Replica in London, British Museum, Nr. 1876. — Restorations: the tip of the nose, pieces of the right ear, the upper rim of the left ear, the greater part of the neck, and the bust.
164. Statue of Augustus in a Toga. Paris, Louvre. Cat. somm., No. 1212.
- 165a. Statue of Augustus in a Toga. Florence, Uffizi. Am., F., No. 12 (28); A.-B. 697; Bern., R. I., II, p. 34, No. 40. — Restorations: the under part of the base, the right foot, both fore-arms, parts of the drapery, the neck, the tip of the nose, and the rims of the ears.
- 165b. Statue of Augustus in a Toga. Rome, Villa Borghese, No. XLIX. H. 947; Bern., R. I., II, S. 32, No. 26; Bull. comm., 1910, p. 104, Fig. 1. — Restorations: the nose, pieces of the toga, the right fore-arm with the bowl, the left hand with the scroll.
166. Augustus. Copenhagen, Ny-Carlsberg Glyptothek, No. 610. Billedtavler, Pl. XLIX. — Restoration: the tip of the nose.
167. Augustus as a Youth. Boston, Museum of Fine Arts. A.-B. 704/5. — Restorations: the upper half of the rim of the right ear, and a patch on the right side of the chest.
168. Augustus (profile). Boston, Museum of Fine Arts.

- 169a. Colossal Head of Augustus. Rome, Vatican, Museo Chiaramonti, No. 401. Am., Vat., I, p. 574, Pl. 60; H. 90; Bern., R. I., II. 1, p. 27. — Restorations: the ears.
- 169b. Augustus with the civic Crown. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 2. A.-B. 249/50. — Restoration: tip of the nose.
- 170a. Statue of Augustus in a Coat of Mail (found near Primaporta). Rome, Vatican, Braccio Nuovo, No. 14. Am., Vat., I, p. 19, Pl. II.; H. 5; Röm. Mitt., 1910, p. 27 et seq., B.-B.-A. 225; A.-B. 701/3. — Restorations: the right ear, all the fingers of the right hand, except the ring finger, the left forefinger, the sceptre. The left leg and the right arm had already been broken off once in antique times.
- 170b. The upper part of the statue of Augustus, Pl. 170a (profile).
171. Head of the statue of Augustus, Pl. 170a (from the front).
172. Statue of Augustus in a Toga (found in the Via Labicana in Rome). Rome, National Museum. Not. d. Scavi, 1910, p. 223 (with 3 plates); Bull. comm., 1910, p. 97 et seq., Pl. VIII, IX. There are traces of purple in the remains of colour, the plinth was tinted red. The head was executed separately and fixed on to the body.
173. Head of the Statue of Augustus of Pl. 172.
174. M. Vipsanius Agrippa. Paris, Louvre. Cat. somm., No. 1208; Bern., R. I., I, p. 255, Fig. 38; A.-B. 295. — Restorations: the tip of the nose, the ears and portions of the breast. — Replica at Florence: A.-B. 293.4.
175. Ptolemaios, last King of Numidia and Mauretania, the son of Juba II. (21–40 A.D.). Paris, Louvre. Cat. somm., No. 1888. Mon. Piot, II, 1895, Pl. XXIII, p. 181; Bull. des Antiquaires, 1896, p. 72 et seq.; Rev. archéol., 1901, p. 78. Replica in the Vatican, Braccio Nuovo, No. 72: H. 34.
- 176a. Colossal seated Statue of Tiberius. Rome, Vatican, Museo Chiaramonti, No. 494. Am., Vat., I, p. 632, Pl. 67; Bern., R. I., II. 1, p. 147, No. 7, Fig. 20, 21; H. 95. — Restorations: the nose, the middle of the upper lip, patches on the chin, the rim of the right ear, the front part of the left fore-arm with a piece of the mantle, the left hand with the staff, the right fore-arm with the elbow, hand and support, a large part of the cloak under the right thigh and small patches near the left, the right foot with part of the leg and of the cloak, the fore part of the left foot, the seat and the base.
- 176b. Head of the Statue of Tiberius of Pl. 176a.
177. Colossal Head of Tiberius. Paris, Louvre. Cat. somm., No. 1239; Domaszewski, Gesch. d. röm. Kaiser, I, Pl. following p. 256; Bern., R. I., II. 1, p. 151, No. 39, Pl. 7.
- 178a. Tiberius (?). Rome, Museum of the Capitol, Stanza degli Imperatori, No. 4. H., I, p. 313. — Restorations: the greater part of the nose and the junction of the bust.
- 178b. Tiberius. Copenhagen. Ny-Carlsberg Glyptothek, No. 625. Billedtavler, Pl. L.
179. Tiberius. Copenhagen. Ny-Carlsberg Glyptothek, No. 624. Billedtavler, Pl. L. — Restoration: the tip of the nose.
- 180a. Statue of Claudius as Jupiter. Rome, Vatican, Sala Rotonda, No. 550. H. 312; Bern., R. I., II. 1, Pl. XVII, p. 332, No. 5, p. 353/4. — Restorations: both arms, the ears, splinters on the draperies, the upper part of the eagle.
- 180b. Head of the Statue of Claudius, Pl. 180a.
181. Claudius. Rome, National Museum, No. 596 (616). H. 1065. — Restorations: the nose, the greater part of the lips, the toga from the ears downwards, and the outer edge of the same on the top of the head.
- 182a. Nero. (Basalt.) Florence, Uffizi. Am., F., No. 34 (65); Bern., R. I., II. 1, p. 395, No. 17.
- 182b. Caligula in a Coat of Mail. Copenhagen, Ny-Carlsberg Glyptothek, No. 637. Billedtavler, Pl. LI; Arch. Anz., 1910, Col. 532.
183. Nero. Rome, National Museum, No. 583 (618). H. 1064; Bern., R. I., II. 1, p. 393, No. 7, p. 397, Fig. 57, pp. 402, 408. — Restorations: the tip of the nose, the greater part of the back of the head, a large patch on the right side of the neck, splinters on the ears and chin.
- 184a. Statue of C. Caesar, son of Agrippa, in a Coat of Mail. Naples, National Museum, No. 6046. G. 967; Arch. Anz., 1910, Col. 532. — Restorations: the back of the head with the right ear, the nose, the neck, the right arm, the left fore-arm, the left hand, the edge of the paludamentum beside the left hand and thence downwards.
- 184b. Statue of Marcellus (?), the nephew of Augustus. Naples, National Museum, No. 6044. G. 997; Bern., R. I., II. 1, p. 205, Pl. VIII, p. 171, No. 7; Atti della R. Accademia di Arch. di Napoli, XV (1890), p. 133; Mau, Pompeji in Leben und Kunst, p. 94, Fig. 42; A.-B. 709. — Restorations: the right fore-arm, the left hand with the sword. The head is intact. Traces of red colour on the chlamys.
- 185a. Drusus the Elder (?). Rome, Museum of the Capitol, Stanza degli Imperatori, No. 7. H., I, p. 313. Compounded from several fragments.
- 185b. Bust of a Claudian Prince. Rome, Lateran, No. 352. H. 660; Bern., R. I., II. 1, p. 170, No. 8, Fig. 25. — Restorations: the nose, the upper rims of the ears, and the bust.
186. Drusus the Younger. Copenhagen, Ny-Carlsberg Glyptothek, No. 633. Billedtavler, Pl. LI; A.-B. 17/8.
187. Drusus the Younger. Naples, National Museum, No. 109516. G. 973; Atti della R. Acc. di Napoli, XV (1890), p. 135. — Restorations: the left ear and the edge of the right ear.
- 188a. An unknown Roman. Rome, Barracco Collection. Cat., No. 191 (with reproduction); E. Strong, Roman Sculpture, p. 358, Pl. CIX.
- 188b. An unknown Roman. Madrid (?). Casts at Amsterdam and Munich (No. 363c). Photographed from the cast.
- 189a. An unknown Roman. Naples, National Museum, No. 111386. G. 975. Traces of red colour in the hair.
- 189b. So-called Brutus minor. Rome, Museum of the Capitol, Stanza del Gladiatore, No. 16. H. 536; A.-B. 691/2. — Restorations: the tip of the nose, patches in the centre of the forehead, in the hair on the right side, and on the right cheek.
190. So-called Brutus minor. Naples, National Museum, No. 6025. G. 1084; A.-B. 693/4; Mau, Pompeji, p. 439 et seq.; Atti della R. Acc. di Napoli, XV (1890), p. 148. — Restorations: the nose and parts of the ears.

191. An unknown Roman. Naples, National Museum. No. 6028. G. 1085; A.-B. 695/6. The surface much weather-worn.
192. An unknown Roman. Naples, National Museum. No. 111385. G. 1107; A.-B. 839. — Restoration: the rim of the left ear.
193. Statue of a Roman Charioteer. Rome, Vatican, Sala della Biga, Nr. 619. H. 341; Baumeister, Denkmäler, III, p. 2092, Fig. 2339; Bull. comm., VIII (1880), Pl. XI, p. 163 et seq. — The head is antique, but does not belong to the body. — Restorations: both arms and the legs from the knees downwards.
- 194a. Roman Charioteer. Rome, National Museum. H. 1048—1054.
- 194b. Bronze Bust of a Flamen. Naples, National Museum, No. 5587. G. 762; A.-B. 461/2. — Restoration: the bust.
- 195a. An unknown Roman. Rome, Lateran, No. 293. A.-B. 594/5. — Restorations: the tip of the nose, the right ear, the lobe of the left ear, the bust. — End of the Republic.
- 195b. An unknown Roman. Rome, Villa Borghese, No. XXXIV. — Restorations: the tip of the nose, patches on the upper-lip, the outer half of the right and the rim of the left ear. The coloured bust and the lower part of the neck do not belong to the head. Time of Otho. — The stubbly beard is incised.
- 196a. So-called Otho. Rome, Vatican, Sala dei Busti, No. 278. H. 224; Am., Vat., II, p. 479, Pl. 63. — Restorations: patches on the left eyebrow, on the chin and on the cheek, the nose, and the back of the head. The coloured bust does not belong to the head.
- 196b. Domitian (?). Naples, National Museum, No. 6061. G. 1010; Bern., R. I., II, 2, p. 56, Pl. XVIII. — Restorations: the nose and the bust.
197. Bust of an unknown Roman. Budapest, Museum of Fine Arts. (At the base of the bust an acanthus. This motive occurs much more frequently in Roman busts than the writer in *Öst. Jhefte*, 1911, p. 127 et seq. supposes. It appears even in busts of the Republican period, as was shown by a magnificent example from Spain at the Archæological Exhibition in Rome). — Restoration: the nose.
198. An unknown Roman. Rome, Lateran.
- 199a. Cn. Domitius Corbulo. Paris, Louvre. Cat. somm., No. 923; A.-B. 298; Bern., R. I., II, 2, p. 272.
- 199b. Cn. Domitius Corbulo. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 48. H. 478; A.-B. 296/7; Bern., R. I., II, 2, Pl. XXIII, p. 271. — Restorations: the nose and the right ear.
200. L. Caecilius Jucundus. (Bronze.) Naples, National Museum, No. 110663. G. 810; A.-B. 455/6.
201. An elderly Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek, No. 574. A.-B. 171/2; Billedtavler, Pl. XLVI.
- 202a. An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek, No. 579. Billedtavler, Pl. XLVI.
- 202b. An unknown Roman Woman. Florence, Uffizi. Am., F., No. 24 (49); A.-B. 717/8. Over her underdress she wears a curious kind of stomacher, hanging from strings, which frequently appears in female busts of the first century A. D. though its meaning has never been explained. — Restorations: the rims of the ears, and the coloured marble portion of the bust.
- 203a. An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek, No. 607. Billedtavler, Pl. XXXIX. — Restoration: the nose.
- 203b. An unknown Roman. Rome, Antiquarium.
- 204a. Statue of Livia (so-called). Naples, National Museum, No. 6041. G. 998; Rendiconti d. Acc. Reale di Napoli, 1906; A. Hekler, *Röm. weibl. Gewandstatuen*, in *Münch. arch. Studien*, p. 133.
- 204b. Statue of an unknown Roman Woman. Rome, Museum of the Capitol, Gallery, No. 42. H. 450; Hekler, *Röm. weibl. Gew.*, p. 142, 238, Fig. 9.
- 205a. Statue of Viciria, Mother of M. Nonius Balbus. Naples, National Museum, No. 6168. G. 20; Hekler, *Röm. weibl. Gew.*, p. 131. — Restorations: several toes on the right foot.
- 205b. Statue of Eumachia. Naples, National Museum, No. 6232. G. 85; Hekler, *Röm. weibl. Gew.*, p. 132. — Restorations: several folds of the mantle.
206. An unknown Roman. Naples, National Museum, No. 6188. G. 1149; A.-B. 535/6. — Restoration: the edge of the mantle, the nose.
- 207a. Basalt Head of Octavia. Paris, Louvre. Cat. somm., No. 1233; Bern., R. I., II, p. 119; R. Steininger, *Die weibl. Haartrachten im ersten Jahrh. d. römischen Kaiserzeit*, p. 8.
- 207b. Small bronze Bust of Livia. Paris, Louvre. Longpérier, *Notice des bronzes antiques*, No. 640, p. 149; Bern., R. I., II, p. 89, Fig. 10; Steininger, *Die weibl. Haartrachten*, p. 12.
- 208a. An elderly Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek, No. 602; Billedtavler, Pl. XLIX; A.-B. 61/2. — Restoration: the tip of the nose.
- 208b. A young Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek, No. 604. Billedtavler, Pl. XLIX; A.-B. 65/6. — Restoration: the tip of the nose.
209. Livia. Copenhagen, Ny-Carlsberg Glyptothek, No. 614. Billedtavler, Pl. L; A.-B. 6/7; *Ath. Mitt.*, 1887, p. 3 et seq.; Bern., R. I., II, p. 73.
210. An unknown Roman Woman. Naples, National Museum, No. 120424. G. 978. Traces of red colour in the hair.
211. So-called Minatia Polla. Rome, National Museum, No. 6. H. 1109; A.-B. 715; E. Strong, *Roman Sculpture*, p. 361, Pl. CXI.
- 212a. Term of Staia Quinta. Copenhagen, Ny-Carlsberg Glyptothek, No. 639. Billedtavler, Pl. LII.
- 212b. Agrippina the Elder. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 10. Bern., R. I., II, 1, Pl. XV, p. 248; H., I, p. 313.
213. Agrippina the Elder (?), Copenhagen, Ny-Carlsberg Glyptothek, No. 630. Billedtavler, Pl. LI; A. 711/2. — Restoration: the tip of the nose.
214. An unknown Roman Woman. Naples, National Museum, Nr. 6045. G. 996; *Röm. Mitt.*, VII (1892), p. 238 et seq. — Restoration: the bust.
- 215a. An unknown Roman Woman. Florence, Uffizi. Am., F., No. 13 (30); A.-B. 733/4. — Restorations: tip of the nose, lower part of the hair, and the whole of the bust.

- 215b. An unknown Roman Woman. Rome, Museum of the Capitol, Stanza degli Imp., No. 13. A.-B. 721/2. — Restorations: the tip of the nose, details on each ear, the right half of the bust.
- 216a. Portrait Head of an Infant. Munich, Glyptothek, No. 338a. *Zeitschr. des Münch. Altertumsvereins* 1901, Pl. 3; *Revue de l'Art ancien et moderne*, 1903. — Restorations: the nose, a piece of the top of the head, the rims of both ears, and the neck and bust.
- 216b. Portrait Head of an Infant (full-face). Munich, Glyptothek.
- 216c. Portrait of a Roman Boy. Florence, Uffizi. *Am., F.*, No. 32 (71). — Restorations: the tip of the nose, parts of the rims of the ears, and a part of the bust in coloured marble and alabaster.
217. Portrait of a Roman Boy. Berlin, Royal Museum, No. 1467. *Kekulé, Über einen bisher Marcellus genannten Kopf*, 54. *Berl. Winckelmannsprogramm*, 1894; *Kekulé, Griech. Skulptur*, p. 369.
- 218a. Vespasian. Rome, National Museum, No. 330. H.1085; E. Strong, *Roman Sculpture*, p. 102, Pl. XXXIII. — Restoration: the chin.
- 218b. Colossal Bust of Vespasian. Naples, National Museum, No. 6068. G. 1007; Bern., R. I., II. 2, Pl. VII. — Restorations: the top of the head, the tip of the nose and the bust.
- 219a. Statue of Titus in a Toga. Rome, Vatican, Braccio Nuovo, No. 26. *Am., Vat.*, I, p. 40, Pl. VII; H. 10; Bern., R. I., II. 2, p. 32, 37, Pl. XII. — Restorations: the right forearm and the left hand and wrist. The head was executed separately and fixed on, but undoubtedly belongs to the statue.
- 219b. Head of the Statue of Titus in a Toga, Pl. 219a.
- 220a. Colossal Head of Titus. Naples, National Museum, No. 110892. G. 1016; Bern., R. I., II. 2, Pl. VIII. — Restorations: the nose, the ears, and the bust.
- 220b. Domitian. Rome, Antiquarium. A.-B. 835.
221. An unknown Roman. Copenhagen, Ny-Carlsberg Glyptothek, No. 658. *Billedtavler*, Pl. LIV; *Journ. of Hell. Stud.*, XX (1900), Pl. III, p. 35 et seq. — Restorations: the tip of the nose and a piece of the chin.
222. Bust of an unknown Roman. Rome, National Museum. *Bolletino d'arte*, 1909, p. 288 et seq. (where it is wrongly pronounced a portrait of Caesar).
- 223a. An unknown Roman. Rome, Lateran, No. 394. Benndorf-Schöne, *Beschr.* 180; A.-B. 206/7. — Restorations: the nose, the right ear, the outer rim of the left ear. The bust and its base are intact.
- 223b. Sepulchral Stela of Gaius Julius Helius. Rome, Palazzo dei Conservatori. H. 605; *Bull. comm.*, XV (1887), Pl. III, p. 52 et seq.; E. Strong, *Roman Sculpture*, Pl. CXII, p. 363; Altmann, *Die röm. Grabaltäre*, p. 248. — Restoration: the lower part of the nose.
- 224a. An unknown Roman. Rome, Vatican, Museo Chiaramonti, No. 560. *Am., Vat.*, I, p. 689, Pl. 73. — Restorations: several curls over the forehead, nearly the whole of the nose, patches on the left side of the head, several folds of the mantle, and a piece of the support at the back.
- 224b. An unknown Roman. Rome, Museum of the Capitol, Room of the Doves' Mosaic, No. 5. The head is broken from the bust on which it is placed, but it belongs to it. — Restorations: the tip of the nose, the greater part of both ears. — Claudio-Flavian transition period. The treatment of the hair is characteristic of the looser manner introduced in the Flavian period. Cf. the so-called Itzinger Head at Berlin (54. *Winckelmannsprogramm*, p. 13), and the portrait head: Furtwängler, *Somzée Collection*, Pl. XXVII. At the back of the head the hair is still treated in the simple, closely cropped fashion of early Imperial times. — In contrast to the somewhat brutal vigour of the Somzée head, the Vatican portrait of Pl. 224a represents the altered physiognomical character of the Trajano-Hadrianian period. This transformation in expression and treatment of form is very important in the development of Roman portrait-art.
- 225a. Bust of an unknown Roman in an Aedicula, from the monument of the Haterii. Rome, Lateran, No. 675. H. 694; A.-B. 747.
- 225b. An unknown Roman. (Bronze from Herculaneum.) Naples, National Museum, No. 5606. G. 761. The short, stubby beard is made palpable by incised lines. — Flavian.
226. An unknown Roman. Florence, Uffizi. *Am., F.*, Nr. 149 (321); A.-B. 781/2; *Journ. of Hell. Stud.*, XX (1900), Pl. I, p. 31 et seq. — Restorations: the lower half of the nose, the eyebrows, lobe of the left ear, parts of the toga. — Cf. the style with that of the portrait Bust of a Lictor: *Öst. Jhefte*, 1907, p. 153, Fig. 44.
227. An unknown Roman. Florence, Uffizi. *Am., F.*, No. 144 (319); A.-B. 783/4; *Journ. of Hell. Studies*, XX (1900), Pl. II, p. 31 et seq. — Restorations: the rim of the left ear and the base of the bust. — The growth of the beard is indicated by roughening the surface of the chin. We have noted a similar treatment of the stubby beard in the portrait head of the Villa Borghese of Pl. 195b, and in the Vatican bust of Pl. 224a, which are also akin to the above head in the quivering lines of the hair. Both belong to the Trajano-Hadrianian transition period. The strong feeling for a sensuous momentary charm is indeed, a characteristic trait of Roman portrait-art at the end of the first, and the beginning of the second century after Christ.
- 228a. An unknown Roman (so-called Trebonianus Gallus). Rome, Museum of the Capitol, Stanza degli Imperatori, No. 73. A.-B. 785/6. — Restorations: Bust, nose, patches on the left cheek, left eyebrow, part of the crown and of the hair. — Hadrianian-Antonine period.
- 228b. An unknown Roman. Rome, Vatican, Braccio Nuovo, No. 97A. *Am., Vat.*, I, p. 112, Pl. 16. — Restorations: the tip of the nose and patches on both eyebrows.
229. An unknown Roman. Boston, Museum of Fine Arts. — The head is an eloquent testimony to the survival of the traditions of Flavian portrait-art in the Hadrianian-Antonine period. The Antonine treatment of the hair and the beardless face are combined in the small bronze bust at Wels, as in this head. *Öst. Jhefte*, 1911, Pl. III-IV.
- 230a. Colossal Statue of Nerva as Jupiter. Rome, Vatican, Sala Rotonda, No. 548. H. 310; A.-B. 737; Wickhoff-Strong, *Roman Art*, p. 46. The upper and lower parts of the body do not belong together. — Restorations on the upper part of the body: the nose, the left ear, both arms, and the mantle which falls over the left arm.

- 230b. Head of the Statue of Nerva of Pl. 230a.
231. Bust of Pythodoris. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 63. A.-B. 155/6. — Restoration: the nose.
232. Trajan. Rome, Vatican, Sala dei Busti, No. 282. Am., Vat., II, p. 481, Pl. 64; Bern., R. I., II, 2, p. 78, No. 21, p. 86. — Restorations: the left half of the forehead with the eyebrow and eyelid, the nose and upper-lip, the under-lip, the greater part of the ears, and a great deal of the bust.
233. An unknown Roman. Naples, National Museum, No. 6182. G. 1074; A.-B. 741.
- 234a. An unknown Roman. Naples, National Museum, No. 6144. G. 1137; A.-B. 685/6. So-called Julian the Apostate. — Restoration: the term.
- 234b. A Roman Charioteer. Rome, National Museum. H. 1048—1054.
- 235a. Portrait of a Roman Boy. Rome, Vatican, Museo Chiaramonti, No. 417. Am., Vat., I, p. 582, Pl. 61. — Restoration: the tip of the nose.
- 235b. Portrait of a Roman Boy. Rome, Vatican, Museo Chiaramonti, No. 419. Am., Vat., I, p. 583, Pl. 61.
- 236a. An unknown Roman. Rome, Museum of the Capitol, Gallery, No. 34. — Restorations: the nose, both ears, and several folds of the drapery. The short beard is indicated by incised lines. The tired, blase distinction of the expression, and the bitter, suffering accent in the loose furrow of the skin from the root of the nose downwards, are the determining elements in the physiognomical structure of this exhausted face. — An acanthus at the base of the bust. Trajanian period.
- 236b. An unknown Roman Woman. Head of a draped statue. Rome, Palazzo Barberini. M. D. 1462. The head and the draped torso do not belong together.
- 237a. An unknown Roman Woman. Bust in a Aedicula from the monument of the Haterii. Rome, Lateran, No. 677. H. 695; A.-B. 748. — For the waved coiffure, which does not follow the prevailing fashion of the period, cf. the busts at Copenhagen. Ny-Carlsberg Glyptothek, No. 647, 667 and the figure of a girl in the Chatsworth portrait-group: Journ. of Hellen. Stud., XXI (1901), Pl. XV.
- 237b. An unknown Roman Woman. Rome, Vatican, Sala dei Busti, No. 306. Am., Vat., II, p. 501, Pl. 68; Ost. Jhefte, 1906, p. 123, Fig. 49. — Restorations: part of the upper-lip, the bust and the lower part of the neck, and the veil from the ears downwards.
- 238a. Colossal Bust of Julia Titi. Rome, National Museum, No. 73. Schreiber, Die ant. Bildw. der Villa Ludovisi, p. 14; Bern., R. I., II, 2, p. 47, Fig. 4; Steininger, Die weibl. Haartrachten, p. 38. — Restorations: the tip of the nose, small patches on the lips and on the right eyelid. The head and bust do not belong together.
- 238b. Julia Titi (?). Florence, Uffizi. Am., F., No. 55 (76). — Restorations: the nose, part of the upper-lip, patches in the front part of the hair; the whole of the coronet of hair behind, the neck with the attachment to the bust.
- 239a. Domitia (?). Copenhagen, Ny-Carlsberg Glyptothek, No. 661. Billedtavler, Pl. LIV; A.-B. 725/6. — Restorations: the nose, the right cheek, a piece of the right eyebrow, the whole of the neck.
- 239b. Domitia. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 25. H., p. 314; Bern., R. I., II, 2, Pl. XX, p. 64; Steininger, Die weibl. Haartrachten, p. 40. — Restoration: the nose.
- 240a. Matidia (?). Rome, Museum of the Capitol, Stanza degli Imperatori, No. 30. H. 314. — Restorations: the nose and the greater part of the ears, patches on the right cheek and the hair, the junction of the bust.
- 240b. An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek, No. 670. Billedtavler, Pl. LV.
- 241a. An unknown Roman Woman. Rome, Vatican, Museo Chiaramonti, No. 263. H. 81; Am., Vat., I, p. 485, Pl. 5; Bern., R. I., II, 3, p. 185; A.-B. 177/8. — Restorations: The tip of the nose, the ears, the coils of hair over the forehead and at the back of the head.
- 241b. An unknown Roman Woman. Rome, National Museum. Bolletino d'arte, 1910, p. 309, Fig. 6. — Restoration: the tip of the nose.
242. An unknown Roman Woman. Rome, Lateran, No. 373. Benndorf-Schöne, Die ant. Bildw. d. lat. Museums, p. 88; A.-B. 175/6. — Restorations: the nose, the ears in parts, and the bust.
- 243a. Plotina (?). Rome, Museum of the Capitol, Stanza degli Imperatori, No. 29. H., p. 314. — Restorations: the bust, the tip of the nose, the greater part of the right ear, and details of the hair.
- 243b. So-called Plotina. Naples, National Museum, No. 6074. G. 990. — Restorations: the tip of the nose, the right ear, the top part of the coiffure over the forehead, and the bust.
- 244a. An unknown Roman Woman. Naples, National Museum, No. 6062. G. 992; Bern., R. I., II, 2, Pl. XIII, p. 141. — Restoration: the nose.
- 244b. An unknown Roman Woman. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 23. A.-B. 727 8. — Restoration: the tip of the nose. Cf. Beil. zur Allg. Zeitung, 1908, No. 10.
- 245a. Matidia (?). Naples, National Museum, No. 6032. G. 1026; Bern., R. I., II, 2, p. 102 et seq., Pl. XXXV; A.-B. 746.
- 245b. Colossal Head of Plotina. Rome, Vatican, Sala Rotonda, No. 553. H. 315; Bern., R. I., II, 2, p. 93, No. 2. — Restorations: the nose, portions of the right ear, the plaits on the nape of the neck, the lower part of the neck, and the bust.
- 246a. Statue of Hadrian in a Coat of Mail. Olympia, Museum. Adler-Curtius, Olympia, III, Pl. LXV, 1, p. 271.
- 246b. Hadrian as Mars. Rome, Museum of the Capitol, Salone, No. 13. — Restorations: the nose, the crest of the helmet, the right arm, the left hand and its junction with the arm, the greater part of the shield, the right leg to above the knee-pan, the left leg up to the knee and the support.
- 247a. Bust of Hadrian. Rome, Vatican, Sala dei Busti, No. 283. Am., Vat., II, p. 482, Pl. 64. — Restorations: the nose, patches on the chin, parts of the ears and the bust.
- 247b. Bust of Hadrian. Naples, National Museum, No. 6069. G. 1039; Bern., R. I., II, 2, p. 113, No. 54. — Restorations: the nose and some folds of the chlamys.
- 248a. An unknown Roman. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 74. H. 500. — Restorations: the tip of the nose, the outer rim of the left ear, and the base of the bust.
- 248b. Colossal head of Hadrian. Rome, Vatican, Sala Rotonda, No. 543. H. 305; A.-B. 751. — Restorations: the upper rim of the right ear and the bust.
249. A Roman Charioteer. Rome, National Museum, No. 601. H. 1048—1054. — The term is modern.
- 250a. Statue of Antinoüs. Delphi, Museum.

- 250b. Statue of Antinoös. Naples, National Museum, No. 6030. G. 983; A.-B. 525/27; Bulle, *Der schöne Mensch im Altertum*, Pl. 82, Col. 155/156. — Restorations: both legs from the knees downwards, and the arms.
251. Head of the Statue of Antinoös Pl. 250b.
252. Head of the Statue of Antinoös Pl. 250b.
253. Head of the Statue of Antinoös Pl. 250b.
- 254a. Statue of Antinoös. Rome, Museum of the Capitol, Stanza del Gladiatore, No. 12. H. 538. For the portraits of Antinoös in general, cf.: Dietrichson, *Antinoos*; Levezow, *Ueber den Antinoos*; Ausonia, 1908, p. 3, Pl. I. — Restorations: both fore-arms (but the greater part of the right hand is antique), the right foot, the left leg and foot, the tree-trunk and the plinth.
- 254b. Head of the Statue of Antinoös Pl. 254a.
- 255a. Colossal Statue of Antinoös as Dionysos. Rome, Vatican, Sala Rotonda, No. 540. H. 302. — Restorations: various parts of the head and the right fore-arm, the left hand and its junction with the arm and the whole of the drapery.
- 255b. Head of the Statue of Antinoös Pl. 255a.
256. Antinoös, Fragment of a colossal Relief. Rome, Villa Albani, No. 994. H. 818; B.-B.-A. 368. — Restorations: the thumb, forefinger, and middle finger of the right hand, nearly the whole of the left hand with the wreath, and the lower edge of the draped torso.
- 257a. Sabina. Rome, National Museum, No. 593 (1222).
- 257b. Sabina. Rome, National Museum, No. 589 (629). H. 1150a. — Restorations: the tip of the nose and the left eyebrow. Traces of red colouring matter in the drapery, and of black in the hair.
- 258a. Bust of Hadrian. Athens, National Museum. Cavvadias 205; Stais, Guide, No. 249.
- 258b. Term of the Cosmetes Sosistratos of Marathon, 137/8 A.D. Athens, National Museum. Cavv. 385; Stais, Guide, p. 94; A.-B. 383.
259. Term of a unknown Cosmetes. Athens, National Museum. Stais, Guide, No. 394.
- 260a. Term of an unknown Cosmetes. Athens, National Museum. Cavv. 393; A.-B. 388. — The term modern. Second to third century after Christ.
- 260b. Term of an unknown Cosmetes. Athens, National Museum. Cavvadias 389; A.-B. 387. Second to third century after Christ.
261. An unknown Barbarian (so called Christ or Herodes Atticus). Athens, National Museum. Cavv. 419; Stais, Guide, p. 108; Gaz. num. int., 1901, Pl. IV; A.-B. 301/2.
- 262a. So-called Lucius Verus. Olympia, Museum.
- 262b. An unknown Non-Greek. Athens, National Museum. Stais, Guide, p. 71, No. 326.
263. An unknown Roman (?). Athens, National Museum. Cavv. 373; A.-B. 310.
- 264a. Antoninus Pius. Rome, National Museum, No. 7. N. 1060. — Restoration: the tip of the nose.
- 264b. Bust of Antoninus Pius. Rome, National Museum, No. 594 (1219). H. 1149; Mon. ant. dei Lincei, V (1895), p. 81/2, Fig. 36.
265. So-called Marcus Aurelius. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 37. H. 314. — Restoration: the tip of the nose.
266. Equestrian Statue of Marcus Aurelius. Rome, Piazza of the Capitol. H. 257; A.-B. 221/2; Eranos Vindoboniensis, 1893, p. 56-59. The figure was restored at various times in the Middle Ages. Cf. Helbig.
- 267a. Bust of Marcus Aurelius. Rome, Museum of the Capitol, Gallery, No. 63.
- 267b. Septimius Severus. Rome, National Museum, No. 597 (625).
268. An unknown Roman. Naples, National Museum, No. 6176. G. 1072. — Restoration: the greater part of the bust.
- 269a. Lucius Verus. Colossal head. Paris, Louvre, No. 1170. Bern., R. I., II. 2, Pl. LV1a, LV1b, p. 209, No. 31.
- 269b. Lucius Verus. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 41. H., p. 315. — Restorations: the tip of the nose, and the bust.
- 270a. Bust of Commodus as Herakles. Rome, Palazzo dei Conservatori. H. 574-576; A.-B. 230; Bern., R. I., II. 2, Pl. LXI, p. 229, No. 1, p. 237.
- 270b. Bust with the Head of Commodus. Rome, Vatican, Braccio Nuovo, No. 121. Am., Vat., I, p. 149, Pl. 20; Bern., R. I., II. 2, p. 230, No. 3. — Restorations: the front part of the nose, curls over the forehead, and the bust.
- 271a. Bust of Caracalla as a Boy. Rome, Vatican, Sala dei Busti, No. 347. Am., Vat., II, p. 534, Pl. 69; Rev. arch., 1903, p. 121 et seq., Bern., R. I., II. 2, p. 200 et seq., Pl. LV. — Restorations: the tip of the nose, part of the left nostril, both ears, with the greater part of the curls above them, a piece of the back of the head, the lower part of the neck, the bust and its base.
- 271b. Bust of an unknown Antonine Prince. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 40. Bern., R. I., II. 2, p. 161, Pl. XLVIII. — Restoration: The tip of the nose. The bust does not belong to the head.
272. Bust of Caracalla as a Youth. Naples, National Museum, No. 6002. G. 1034; Bern., R. I., II. 2, p. 201, No. 6. — Restorations: the tip of the nose and the neck. The bust does not belong to the head.
- 273a. Bust of an unknown Roman. Rome, Museum of the Capitol, Stanza dei Filosofi, No. 50. — Restoration: the nose.
- 273b. An unknown Roman. Florence, Uffizi. Am., F., No. 127 (279). — Restorations: the nose, some of the curls and the term.
- 274a. So-called Aelius Aristides. Rom, Museum of the Capitol, Stanza dei Filosofi, No. 9. H. 475. — Restorations: the tip of the nose and the term.
- 274b. An unknown Roman. Rome, Villa Albani.
- 275a. An unknown Roman. Rome, Vatican, Sala dei Busti, No. 289. Am., Vat., II, p. 485, Pl. 64; Bern., R. I., II. 3, p. 3 et seq. — Restorations: the neck, with the ends of the hair on the nape of the neck, the bust and its base.
- 275b. An unknown Roman. Bologna, Museo Civico. Rev. arch., 1911, p. 169, No. 19, Fig. 20.
276. Bust of Apollodoros. Munich, Glyptothek, No. 334. Furtw., Beschr., p. 352; A.-B. 46/7; Bern., G. I., II, p. 206. — Restorations: the nose and the right shoulder-point.
277. Bust of an unknown Roman. Naples, National Museum, No. 6099. G. 1062; Bern., R. I., II. 3, p. 127. — Restoration: the rim of the left ear.
- 278a. An unknown Roman. Naples, National Museum, No. 6100. G. 1064; Bern., R. I., II. 3, p. 189, Fig. 8 (erroneously called Probus). — Restorations: the tip of the nose, the ears, small portions of the drapery.
- 278b. An unknown Roman. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 3. — Restorations: the tip of the nose and the junction of the bust.

279. Roman Court Dwarf, so-called Aesop. Rome, Villa Albani, No. 964. H. 799; Sieveking in Christ's Griechische Literaturgeschichte, p. 985, No. 5; Bern., G. I., I, p. 54 et seq.; A.-B. 787/790. — Restorations: the nose, the right side of the back of the skull, the right shoulder and arm.
- 280a. An unknown Barbarian (so-called Pyrrhus). Florence, Uffizi. Am., F., No. 133 (348); A.-B. 305/6.
- 280b. An unknown Barbarian (so-called Arminius). Rome, Museum of the Capitol, Stanza dei Filosofi, No. 59. H. 494; A.-B. 793/4; Am., Mod. Cic., p. 378. — Restoration: the tip of the nose.
281. Marble Head of a Negro. Berlin, Royal Museum, No. 1503. H. Schrader, Ueber den Marmorkopf eines Negers (60. Berlin. Winkelmannsprogramm); Kekulé, Griech. Skulptur, p. 370; A.-B. 689/90.
282. An unknown Girl. Rome, National Museum, No. 515 (1119). Strong, Roman Sculpture, Pl. CXVIII. Restoration: the left side of the neck.
- 283a. Faustina the Elder. Naples, National Museum, No. 6080. G. 991; Bern., R. I., II. 2, p. 154, No. 15, Pl. XLVI. — Restorations: the nose, the neck, ears and bust.
- 283b. Colossal Head of the elder Faustina. Rome, Vatican, Sala Rotonda, No. 541. H. 303; A.-B. 755. — Restorations: the nose, the whole of the back of the head and hair on top of the head, the rims of both ears, and the bust.
- 284a. Bust of Faustina the Younger. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 39. H., p. 314; Bern., R. I., II. 2, Pl. LXIV, pp. 191, 247. — Restoration: the tip of the nose.
- 284b. Lucilla (?). Rome, National Museum, No. 6. H. 1076; A.-B. 756/7. (Also thought to represent Faustina the Younger.)
- 285a. Lucilla (?). Rome, Museum of the Capitol, Gallery, No. 53. H. 455; Bern., R. I., II. 2, p. 194, No. 3, Pl. LIX. — Restorations: the tip of the nose and the pedestal.
- 285b. An unknown Roman Woman. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 14.
286. An unknown Roman Woman (time of Lucilla). Copenhagen, Ny-Carlsberg Glyptothek, No. 710. Billedtavler, Pl. LIX; A.-B. 759. — Restorations: the neck and part of the hair.
287. An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek, No. 717. Billedtavler, Pl. LIX; Bern., R. I., II. 3, p. 13, Pl. VI; A.-B. 567/8. — Time of Manlia Scantilla. — The contrast between the glistening white surface of the face and the warm yellowish brown tone of the hair is exquisite. — Restoration: the tip of the nose.
- 288a. An unknown Roman Woman. Rome, Vatican, Sala dei Busti, No. 336. Am., Vat., II, p. 527, Pl. 72. — Restorations: the nose, the centres of the eyes, the lips, part of the chin and the bust.
- 288b. Bust of Julia Domna. Rome, Museum of the Capitol, Gallery, No. 27. H. 445; Bern., R. I., II. 3, Pl. XVIII a, b, p. 42/44. — Restoration: the front part of the nose.
- 289a. Statue of an unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek, No. 552. Billedtavler, Pl. XLIII; A. Hekler, Röm. weibl. Gewandstatuen, pp. 178 et seq., 243, Fig. 19. (Head of the period of Otacilia Severa, cf. Copenhagen, No. 755.) — Restoration: the tip of the nose.
- 289b. Statue of an unknown Roman Woman. Rome, vestibule of the Palazzo Doria. M. D. 1452. The finely executed head is intact. Time of Julia Soemias, cf. Copenhagen, No. 732 a.
290. Bust of Caracalla. Naples, National Museum, No. 6033. G. 979; Bern., R. I., II. 3, p. 50 et seq. Restorations: the tip of the nose and the clasp on the shoulder.
- 291a. Bust of Maximinus Thrax. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 62. H. 315; Bern., R. I., II. 3, p. 117, No. 6, Pl. XXXIII; Münch. Jbuch für bild. Kunst, 1907, p. 11 et seq. The best example of the portraits of Maximinus is in the Munich Antiquarium: Münch. Jbuch, 1907, p. 8 et seq. with two plates (bronze).
- 291b. Bust of Papienus. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 66. Bern., R. I., II. 3, p. 126, 2; H., p. 315. — Restorations: the nose; the bust does not belong to the head.
292. Colossal Head of Gordianus III. Rome, National Museum, No. 2. H. 1083; Münch. Jbuch für bild. Kunst, 1907, p. 14.
293. Bust of Philippus Arabs. Rome, Vatican, Braccio Nuovo, No. 124. Am., Vat., I, p. 149, Pl. 20; H. 58; Bern., R. I., II. 3, p. 141, 1, 143 et seq., Pl. XL. Restorations: the front part of the nose and the rim of the left ear.
- 294a. So-called Gordianus I. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 64. H. 315; Bern., R. I., II. 3, p. 123. — Restorations: the tip of the nose, the rims of both ears, and the greater part of the junction of head and bust.
- 294b. Bronze Head of the so-called Trebonianus Gallus. Rome, Vatican, Museo Gregoriano, No. 257. H. 1366. Bern., R. I., II. 3, p. 159.
- 295a. Bust of a Tragedian (?). Rome, Museum of the Capitol, Stanza dei Filosofi, No. 76. H. 502. — Restoration: the tip of the nose. — Third century after Christ.
- 295b. An unknown Roman. Munich, Glyptothek. Furtw., Beschr., No. 362, p. 362; A.-B. 555. — Restoration: the tip of the nose and the left ear.
- 296a. Bust of Maximus. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 63. H., p. 315; Bern., R. I., II. 3, p. 120. — Restorations: the nose, the chin and part of the right side of the face, the right ear and the greater part of the left, the right shoulder and the bust.
- 296b. Philippus Junior, Son of Arabs. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 69. H., p. 315; Bern., R. I., II. 3, p. 147, 1, Pl. XIV. — For the later fashion of the toga cf. Am. Journ. of Arch., 1911, p. 27 et seq.
- 297a. An unknown Roman Boy. Dresden, Albertinum.
- 297b. An unknown Roman. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 60 (called Alexander Severus). Bern., R. I., II. 3, p. 99, 1. — Restoration: the nose.
298. Gallienus. Rome, National Museum, No. 12. H. 1075; Münch. Jbuch für bild. Kunst, 1907, p. 14.
299. Gallienus. Naples, National Museum, No. 6183. — Restorations: the nose, the chin, the under part of the left ear and the bust.
300. An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek, No. 739. Billedtavler, Pl. LXII. — Time of Julia Mamaea. — Restoration: the tip of the nose.
- 301a. So-called Plautilla. Naples, National Museum, No. 6085. G. 1065; Bern., R. I., II. 3, p. 14. — Restorations: the tip of the nose and some of the folds of the drapery.
- 301b. So-called Manlia Scantilla. Naples, National Museum, No. 6089. G. 1059; Bern., R. I., II. 3, p. 68.

- 302a. An unknown Roman Woman. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 61. Bern., R. I., II. 3, p. 115. — Restoration: the bust.
- 302b. Julia Mamaea. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 47. H., p. 314; Bern., R. I., II. 3, p. 109. — Restorations: the nose, the right shoulder-point, and the bust.
303. An unknown Roman Woman. Copenhagen, Ny-Carlsberg Glyptothek, No. 755. Billedtavler, Pl. LXIV; A.-B. 570 (called Otacilia Severa). — Time of Julia Mamaea.
304. An unknown Roman Woman (so-called Tranquillina). Copenhagen, Ny-Carlsberg Glyptothek, No. 751. Billedtavler, Pl. LXIII.
- 305a. An unknown Roman Woman. Rome, Museum of the Capitol, Stanza degli Imperatori.
- 305b. Valens or Valentinianus I. Copenhagen, Ny-Carlsberg Glyptothek, No. 771. Billedtavler, Pl. LXVI; Röm. Mitt., 1911, p. 243.
- 306a. Statue of a Roman Magistrate. Rome, Palazzo dei Conservatori. H. 583; A.-B. 314/16. — Restorations: the nose, the right ear and the greater part of the left; the thumb and the tips of the fingers on the right hand, the right elbow, the front part of the left fore-arm, the end of the left foot and the plinth.
- 306b. Statue of a Roman Magistrate. Rome, Palazzo dei Conservatori. H. 584; A.-B. 311/13. — Restorations: the under part of the nose, both ears, parts of the chin, fingers of the right hand, part of the left forearm, the left hand with the sceptre, patches in various places, the plinth.
- 307a. Colossal Statue of Constantine the Great (?). Rome, Courtyard of the Palazzo dei Conservatori. H. 551; Bern., R. I., II. 3, Pl. LV.
- 307b. So-called Valentinianus I. Florence, Uffizi, No. 240. Am., F., No. 102; Bern., R. I., II. 3., p. 219, 252, Pl. LI; A.-B. 84/5. — Restorations: the nose, part of the upper lip, the ears and the bust.
- 308a. Colossal Head of an unknown Roman. Rome, Museum of the Capitol, Stanza degli Imperatori, No. 83. A.-B. 319/20; H. 316; Bern., R. I., II. 3, p. 239. — Restoration: the tip of the nose.
- 308b. An unknown Roman. Paris, Louvre, No. 2229. Bern., R. I., II. 3, p. 220.
- 309a. An unknown Roman Woman (so-called S. Helena). Copenhagen, Ny-Carlsberg Glyptothek, No. 773. Billedtavler, Pl. LXVI; A.-B. 58. — Restoration: the nose.
- 309b. An unknown Roman. Copenhagen, Ny-Carlsberg Glyptothek, No. 775. Billedtavler, Pl. LXV; A.-B. 55; cf. Riegl, Zur spätromischen Porträtskulptur (Strena Helbigiana, p. 250 et seq.) and Klio, II, p. 105 et seq. (Strzygowski).
310. Table of Coins.
311. Table of Coins.

In the above index, I have endeavoured to give, as far possible, not only the most important literary authorities, but also the restorations. Those who have any knowledge of the subject will be able to determine without any difficulty how much of this information is based on original observation, and how much is taken from current handbooks.

Explanation of the Abbreviations used in List of Plates.

A.-A.	Arndt-Amelung, Photographs on single sheets.	Furtw., Mw.	Furtwängler, Meisterwerke der griechischen Plastik.
A.-B.	Arndt-Bruckmann, Griechische und römische Porträts.	Furtw., Bschr.	Furtwängler, Beschreibung der Glyptothek, 2 nd ed.
Am., F.	Amelung, Führer durch die Antiken in Florenz.	Gaz. num. int.	Gazette numismatique internationale.
Am., Mod. Cic.	Amelung, Moderner Cicerone, Rom, vol. I.	G.	A. Ruesch, Guida illustrata del Museo Nazionale di Napoli.
Am., Vat.	Amelung, Beschreibung der Skulpturen des Vatikans.	H.	Helbig, Führer durch die Antikensammlungen Roms.
Am. Journ. of Arch.	American Journal of Archaeology.	J. d. Inst.	Jahrbuch des kais. deutschen archäologischen Instituts in Rom.
Arch. Ztg.	Archäologische Zeitung.	Journ. of Hell. Stud.	Journal of Hellenic Studies.
Ath. Mitt.	Mitteilungen des Kais. deutschen arch. Instituts, Athenische Abteilung.	M. D.	Matz-Duhn, Antike Bildwerke in Rom.
Bern., G. I.	Bernoulli, Griechische Ikonographie.	Kekulé, B. d. S.	Kekulé, Die Bildnisse des Sokrates.
Bern., R. I.	Bernoulli, Römische Ikonographie.	Kekulé, Strat.	Kekulé, Strategen-Köpfe.
B.-B.-A.	Brunn-Bruckmann-Arndt, Denkmäler der griechischen und römischen Skulptur.	Michaelis, B. d. Th.	Michaelis, Die Bildnisse des Thukydides.
Bull. comm.	Buletino della commissione archeologica comunale di Roma.	Mon. Ant. d. Lincei	Monumenti Antichi della Reale Accademia dei Lincei.
Bull. corr. hell.	Bulletin de correspondance hellénique.	N. J. f. d. kl. A.	Neue Jahrbücher für das klassische Altertum.
Collignon, Stat. fun.	Collignon, Les statues funéraires dans l'art grec.	Not. d. Scavi	Notizie degli Scavi di Antichità.
C. I. L.	Corpus Inscriptionum latinarum.	Öst. Jhefte	Jahreshefte d. österreichischen archäologischen Instituts.
D.	Dütschke, Antike Bildwerke in Oberitalien.	Rev. arch.	Revue archéologique.
		Röm. Mitt.	Mitteilungen des Kaiserlichen deutschen archäologischen Instituts, Römische Abteilung.
		Z. f. bild. Kunst	Zeitschrift für bildende Kunst.

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Roome of the Doves' Mosaic

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Bust of a Roman Boy	419	235 b
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Rome	Catalogue or Museum No.	Plate
Vatican		
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An unknown Roman	336	288 a
Sala delle Muse		
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Term of an unknown General, so-called Themistokles	518	5
Term of Homer	512	9 a
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Term of an unknown Greek, so-called Hermarchos	509	42 a
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Term of Aischines	499	55 a
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